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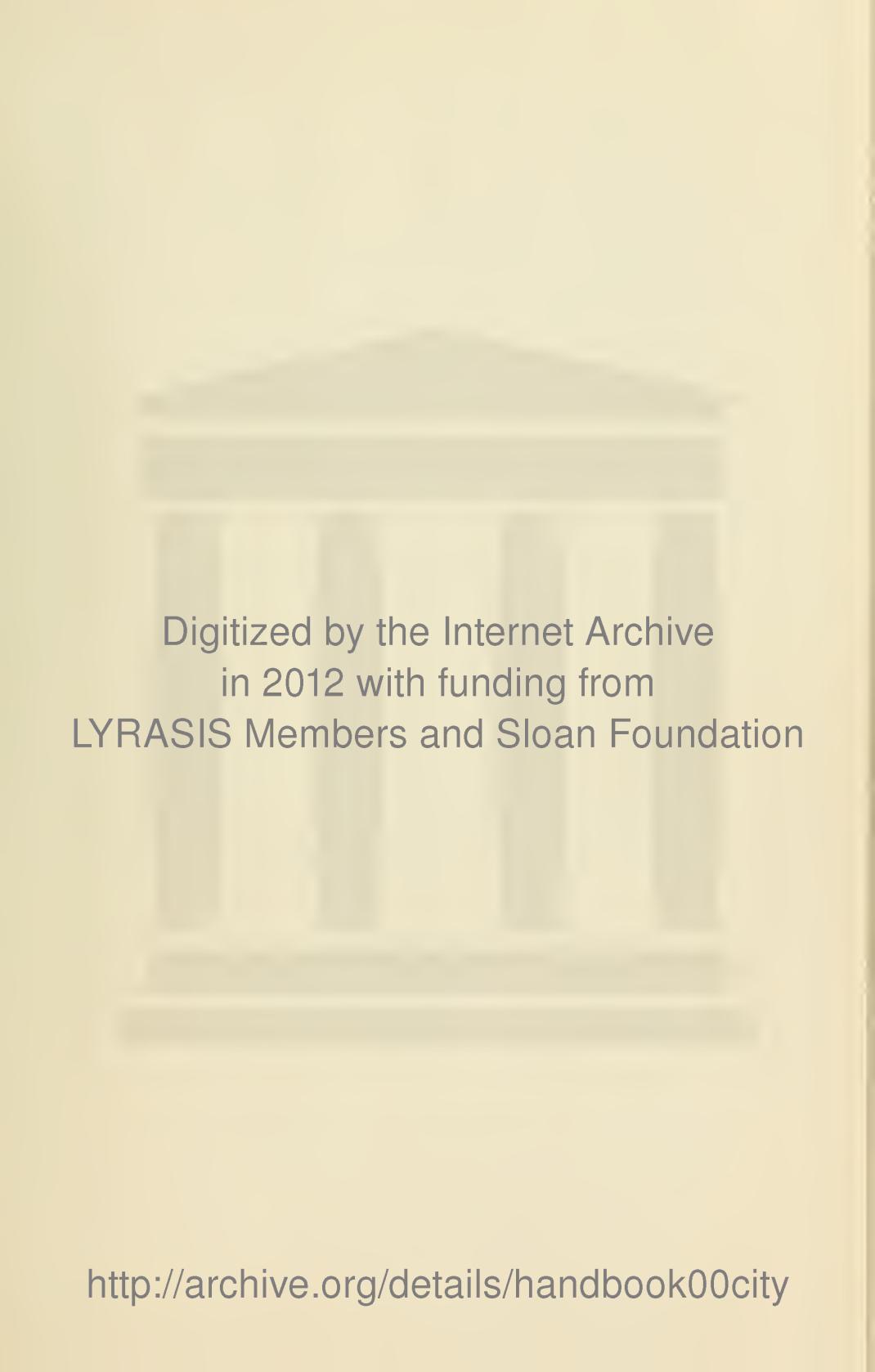
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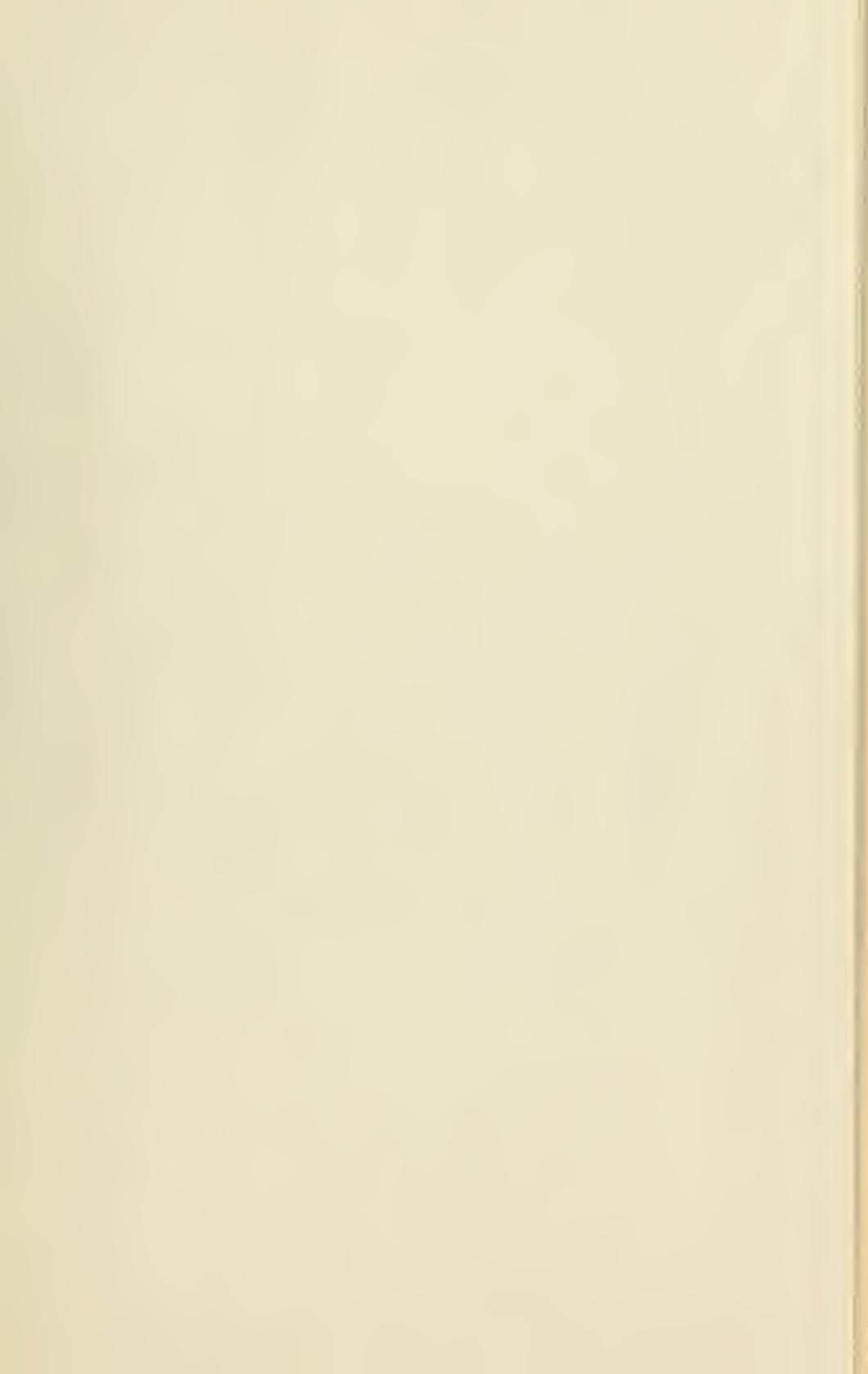
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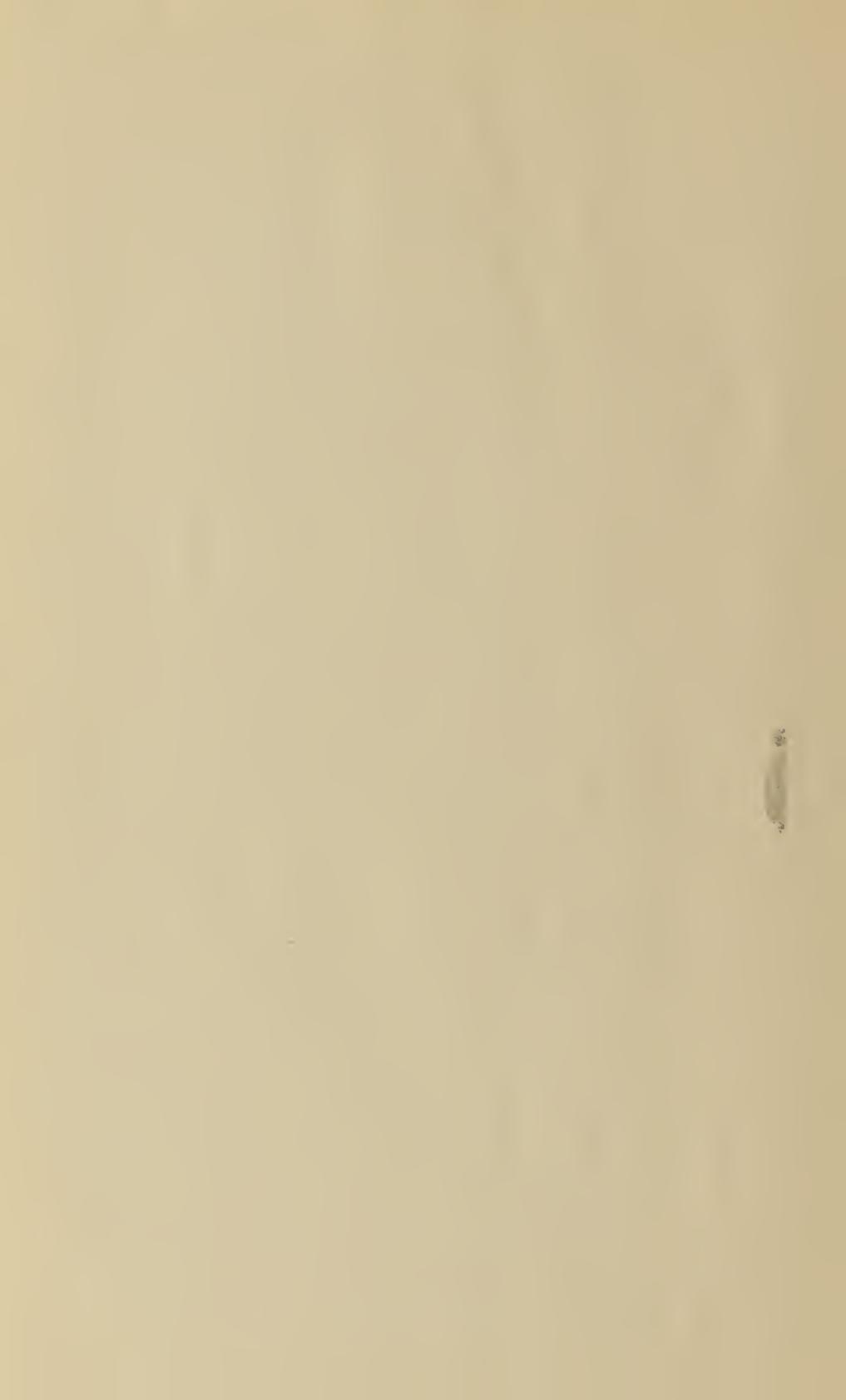


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HANDBOOK  
OF THE  
COLLECTIONS

CITY ART MUSEUM  
ST. LOUIS

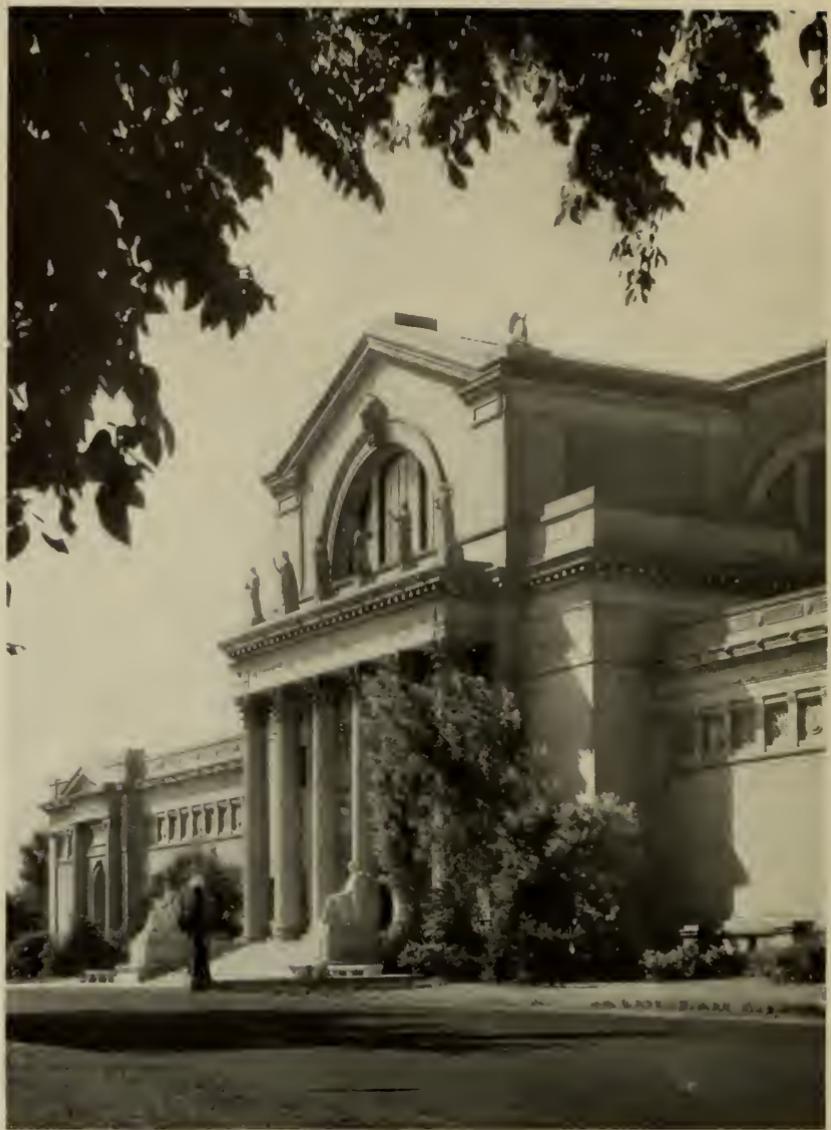


Max Putzel

March 1936







THE CITY ART MUSEUM OF ST. LOUIS

St. Louis,

CITY ART MUSEUM OF ST. LOUIS

HANDBOOK  
OF THE  
COLLECTIONS

A PICTORIAL OUTLINE  
WITH BRIEF EXPLANATORY TEXT

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## FOREWORD

This handbook is intended to call attention to the more significant objects in the permanent collections of the Museum. The text has been reduced to the minimum necessary to indicate the character of the historical and social backgrounds to which the various examples are related and to state the most pertinent facts concerning each object illustrated. It is believed that the objects themselves are sufficiently expressive and will make their own appeal, without elaborate explanation.

It has been the constant policy of the Board to acquire objects representative of the more important developments in all the fields of art. The collections therefore, reflect, not only the civilizations of the past, but also the cultural interests and artistic impulses of the present.

The theory of installation has been to group the material in as systematic and chronological a manner as possible, and at the same time to accent the aesthetic value of each object. Thus many period groupings have been formed, in several of which the objects are shown against the actual and authentic background of the epoch. In others the background is merely suggestive of the spirit of the locale and the period.

The arrangement of the sections in this handbook does not, however, follow strictly the sequence of the galleries. The contents of the handbook present a more complete correlation of the objects with the general history of culture than the limitations of space and material will permit in the galleries. Hence it is hoped that this volume may prove useful to the student as affording a general pictorial survey of the history of art insofar as this history is illustrated by the Museum collections.

In addition to the objects acquired with Museum funds, the collections have been enriched by gifts and bequests. Notable among these are the James F. Ballard Collection of Oriental Rugs, the Daniel Catlin Memorial Collection, the Cora Liggett Fowler Bequest, the Mrs. Claude Kilpatrick Memorial Collection, the Frank Spiekerman Collection of Miniatures, the Ellis Wainwright Collection, the period rooms presented by Mr. Joseph Pulitzer and Mr. and Mrs. Warner S. McCall, numerous items purchased with income from the William K. Bixby Oriental Art Fund and the Eliza McMillan Fund.

The Museum also has in its keeping a large part of the extensive collections of Washington University as well as other loans which for obvious reasons are not included in this survey of the Museum's permanent possessions.



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## PRE-CLASSICAL ART



## EGYPTIAN ART

With an authentic history antedating that of Greece and Rome by almost three millenniums, Egypt shares with the Mesopotamian lands the distinction of inaugurating Western civilization. At the dawn of the historic period about 3400 B.C. the inhabitants of the fertile Nile valley had already begun a cultural development which lasted almost to the beginnings of the Christian era.

Though the Museum's collection in this department is of modest extent, it illustrates the salient characteristics of Egyptian art. At all periods this art was closely interwoven with the Egyptian belief in life after death and in the necessity of preserving the body and providing it with equipment against the needs and perils of the after life. The treasure of ancient Egypt was lavished upon the costly and magnificent tombs which still line the course of the Nile, upon elaborate processes of mummification and vast quantities of often splendidly decorated furnishings for the funerary chamber.

The mummy cases or coffins were frequently handsome works of art, richly decorated with figures of deities connected with death and the after life and inscribed with prayers and formulas from the "Book of the Dead." Sculpture both in the round and in relief played a prominent part in the burial customs. Portrait statues were essential to serve as substitute abodes for the *ka* or double of the deceased in case the mummified body were destroyed. The pictorial reliefs of food and other necessities were also thought to be converted to his needs. Each tomb must have its complement of funerary vessels, of which examples are shown carved from alabaster and other stones. Small models of servants or workmen at various tasks were often placed in the tomb for the service of the deceased. A model of a Nile boat with its crew is of this class of objects.

The collection contains a group of statuettes of various deities in stone and metal, most of them perhaps votive offerings. Though small in scale, they exhibit in many instances the monumental quality of the sculpture of ancient Egypt and the high technical skill of her artists. The collection also embraces glass, scarabs, faience vessels and necklaces in gold, glass and various stones. Characteristic of all is a high precision of workmanship, extraordinary patience in dealing with refractory materials and a traditional insistence upon decorative quality.

Examples of Coptic art consisting largely of pottery and textiles, though produced at a time when Greek and Roman influences were active, are included with this earlier material.

### IMPORTANT PERIODS OF EGYPTIAN ART

Old, or Memphite Kingdom	<i>ca.</i> 3400-2200 B.C.
Middle Kingdom	<i>ca.</i> 2200-1600 B.C.
New, or Theban Kingdom	<i>ca.</i> 1550- 945 B.C.
Saitic period	<i>ca.</i> 663- 525 B.C.
Ptolemaic period	332- 30 B.C.



PORTRAIT OF A QUEEN, Basalt, ca. 663-525 B.C. Height 10 $\frac{3}{4}$  in.

Though beautifully stylized, this head remains a vital likeness, doubtlessly designed to serve, like the majority of Egyptian portrait sculptures, as the substitute abode of the *ka* or double of the deceased in case the mummified body were destroyed. It was made during the late but brilliant Saïte period (663-525 B.C.) when the Egyptians succeeded for a time in repelling their foreign conquerors and in reviving the ancient religion and arts.

SCULPTURE



(Left) STATUETTE OF OSIRIS, Bronze, ca. 663-525 B.C. Height 26½ in.

(Right) STATUETTE OF A MAN HOLDING AN EFFIGY OF OSIRIS, Basalt, Saïtic Style. Height 16½ in.

Osiris as god of immortality and resurrection and judge and ruler of the after world was one of the most important of the Egyptian deities. His statuette in bronze here illustrated is inlaid with lapis lazuli and bears traces of former gilding.

The little statuette on the right is probably a portrait. Such figures were often represented as holding the image of a protecting deity.

EGYPTIAN AND COPTIC ARTS



(Left) CANOPIC JAR, Alabaster, Egyptian. Height 15½ in.

(Right) HEAD OF A KING, Sculptor's Model, Limestone, Egyptian. Height 4½ in.



(Left) JAR, Glazed Pottery, Coptic, VII Century A.D. Height 9 3/8 in.

(Right) CHASUBLE, Coptic, ca. IV-VI Century A.D. Size 38x15 in.



(Left) HEAD OF A PRIEST (?) Carved and Gilded Bone, Assyrian, ca. VIII Century B.C. Height 7½ in.

(Right) INSCRIBED CLAY CYLINDER OF NEBUCHADNEZZAR, VI Century B.C. Height 8½ in.



## EARLY MESOPOTAMIAN ART

Almost simultaneously with that of Egypt a great civilization sprang up in the Tigris-Euphrates valley dominated successively by the Sumerians, the Babylonians, the Assyrians and the Chaldeans, and extending over a period of some 3000 years. Besides the impressive ruins of their palaces and temples these peoples have left an extensive literature inscribed largely upon clay tablets and cylinders, which sheds valuable light upon their history and establishes their important contributions to religion, law-making and science.

The most important monument of this civilization in the Museum is a sculptured stone slab from the palace of Ashur-nazir-pal at Nimroud (ca. 885 B.C. Illustrated overleaf). It presents in low relief the figure of a winged genius performing a religious rite. The inscription is a recitation of the titles and achievements of the king. This relief was excavated in 1845 by Sir Austen Henry Layard.

A clay cylinder with a long inscription written at the command of Nebuchadnezzar (6th Century B.C.) is a splendid example of cuneiform writing. It was excavated from the foundations of a temple at Marad. The inscription enumerates the extensive building operations of the king.

ASSYRIAN ART



SCULPTURED STONE SLAB, from the palace of Ashur-nazir-pal at Nimroud, Assyrian, IX Century B.C. Size 60x36 in.

CLASSICAL ART



## CLASSICAL ART

This division includes Greek, Etruscan and Roman sculpture, ceramics, glass, metalwork, and other decorative arts. The exhibits outline the development of classical culture through the archaic style (1000-500 B.C.), the golden era of the fifth and fourth centuries (*ca.* 460-323 B.C.), the Hellenistic epoch (*ca.* 323-146 B.C.) which followed the world-wide conquests of Alexander, and the final Greco-Roman period (*ca.* 146 B.C.-200 A.D.). The most significant portion of the classical collection is the sculpture in marble and bronze, which includes both Greek and Roman originals and extends in style from early archaic work to realistic fourth century portraiture. The outstanding examples are illustrated in the succeeding pages.



THE CLASSICAL ROOMS.

The collection of Greek painted vases traces the evolution of the art through the early Corinthian ware, the vigorous archaic "black-figured" period (*ca.* 600-500 B.C.) and the more naturalistic "red-figured" period (*ca.* 500-280 B.C.). The examples shown present a vivid pageant of classic gods and heroes as well as illuminating pictures of contemporary life. Roman pottery is illustrated by several types of wine cups with green glaze and delicate relief decoration and by an original pottery mould for the celebrated Arretine ware.

The craft of the worker in metals is exemplified by Greek, Roman and Etruscan examples in bronze, silver and gold, covering a wide range of time and illustrating the high skill attained by ancient workmen. Included are engraved mirrors and other toilet accessories in bronze, bronze household utensils of many types, and beautifully wrought gold jewelry.



FRAGMENT OF A GRAVE STELE, Marble, Greek, Attic, *ca.* 400 B.C. Height 33 in.

This sculpture is the upper portion of the marble grave stele of a young woman named Kallistrate according to the contemporary inscription. It bears in relief the idealized profile of the deceased. Doubtlessly influenced by the Phidian tradition as disseminated by the marble workers who had been employed upon the Acropolis, it attains a high degree of pathos with the restraint typical of Greek art at its zenith.

SCULPTURE



HEAD OF A BULL, Marble, Greek or Greco-Roman, II-I Century B.C. Height 9 in.



(Left) STATUETTE OF APHRODITE, Bronze, Roman Copy of a Greek Work of the IV Century B.C. Height 11 $\frac{1}{2}$  in.

(Right) STATUETTE OF A WARRIOR, Bronze, Roman Copy of a Greek Work of the IV Century B.C. Height 10 $\frac{3}{4}$  in.





ARTEMIS, Marble Fragment, Hellenistic Greek, Pergamene (?) III-II Century B.C. Height 56 in.

SCULPTURE



FRONT



SIDE

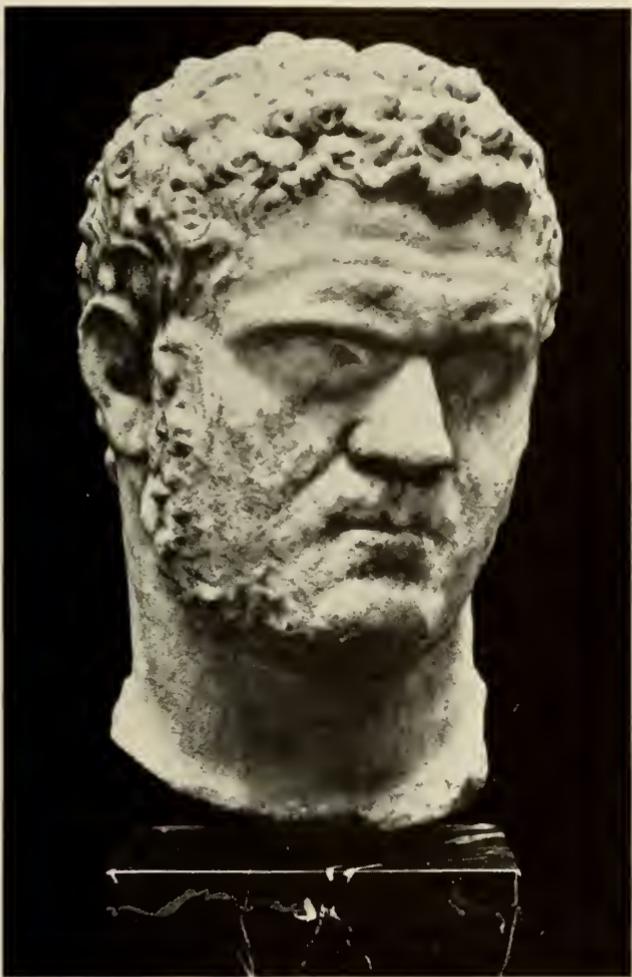
THE INFANT DIONYSOS, Bronze, Alexandrian, II-I Century B.C. Height 24½ in.

Found in the Fayoum, this statue was probably made by craftsmen of Alexandria which at the commencement of the Christian era was the second greatest metropolis of the Roman world and the center of Greco-Roman culture of the eastern Mediterranean. The sculptural rendering of the rounded infant flesh is not only delightful but anatomically correct.



PORTRAIT BUST, Marble, Greco-Roman, II Century A.D. Height 32 in.

This bust of an unknown man is said to have been discovered in Athens and is related in style to a series of heads of so-called "barbarians" of about the same date. The expression is pervaded by a certain dreamy, contemplative atmosphere which Greek and Oriental influences infused into Roman portraiture of the Antioch period (*ca.* 138-161 A.D.). The surface displays the meticulous workmanship that was in vogue at the time.



HEAD OF CARACALLA, Marble, Roman, III Century A.D. Height 12½ in.

The realistic trend of Hellenistic art found a ready response in the practical nature of the Romans. This is especially apparent in the portrait heads, which are perhaps the most important Roman contribution to sculpture.

This marble head of Caracalla, found in the bed of the Tiber, witnesses the sculptor's ability to express convincingly the strength and character of the subject.

CLASSICAL ART



PORTRAIT HEAD, Marble, Roman, I-II Century A.D. Height 15 in.



WINE JUG, Pottery, Greek, Corinthian, *ca.* 650 B.C. Height  $6\frac{1}{4}$  in.

CERAMICS



(Left) BLACK-FIGURED VASE, Pottery, Attic, ca. VI-V Century B.C. Height  $15\frac{1}{4}$  in.  
(Right) RED-FIGURED VASE, Pottery, South Italian, V Century B.C. Height  $14\frac{1}{4}$  in.



MOLD FOR ARRETINE WARE, Pottery, Roman, I Century B.C. Dia.  $7\frac{11}{16}$  in.

CLASSICAL ART



(Left) GLASS JAR, from Salonika, Roman-Byzantine, IV Century A.D. Height 10½ in.  
(Right) CUP, Green Glazed Pottery, Roman, I Century B.C. Height 5½ in.



HEAD OF A SATYR, Mosaic, Greco-Alexandrian, II Century B.C. Size 13½x12¾ in.

BRONZES



BRONZE DISKS, "Etruscan," attr. to VII Century B.C. Diameters 9, 12 and 8 in.



(Left) TRIPOD, Bronze, Etruscan, ca. VI Century B.C. Height 24 $\frac{1}{8}$  in.  
(Right) BRONZE VASE, Greco-Roman. Height 14 $\frac{3}{8}$  in.

CLASSICAL ART



FILIGREE HEAD BAND, Gold, Etruscan, VI-V Century B.C. Length  $9\frac{1}{16}$  in.



FILIGREE EARRINGS, Gold, Etruscan, VI-V Century B.C. Length each  $\frac{3}{8}$  in.



ENDS OF BOBBIN, Gold and Terra Cotta, Greek, Attic, V Century B.C. Diameter each  $2\frac{9}{16}$  in.

## MEDIEVAL ART



## MEDIEVAL ART

The medieval period is usually considered to begin about 800 A.D. with the establishment of the Holy Roman Empire under Charlemagne and to come to an end at the beginning of the fifteenth century in Italy and about a century later in Northern Europe. Its artistic expression is largely derived from the grafting of half-remembered Roman forms and adapted Byzantine motives on the traditional folk art of the races who established themselves in Western Europe during and after the disintegration of the Roman Empire. These elements were unified under the influence of the Church and produced at first what is known as the Romanesque style from its obvious dependence on late Roman tradition. About 1200 A.D. this mainly monastic art was transformed through architectural developments into the so-called Gothic style. Gothic art, developing principally in the northern countries, was at first simple and restrained but became increasingly naturalistic and less monumental until it gave place to the innovations of the Renaissance.

In all its phases medieval art was dominated by the religious motive, though its forms were used indiscriminately for religious and secular purposes. Medieval art is chiefly concerned with symbolism rather than with the appearance of things. Much of it has a mystical significance in connection with religious or philosophical doctrine which often determined the design.

In the Middle Ages painting was occupied almost entirely with religious instruction and devotion and used chiefly in the decoration of the structure and furniture of the churches and in the illumination of manuscripts. Highly formalized in type it depended on the use of line as a means of emotional expression and a brilliant pattern of color for richness of effect. Sculpture likewise was generally linear in character even in the later naturalistic phase and in intent is always closely related to its architectural setting.

Until the Crusades brought about increased contact with the East, the greatest influences upon the formation of medieval style were the illuminated manuscript, by which methods of representation were carried from one center of production to another, and the ornamental forms developed by the medieval builder which came into general use in all the arts.

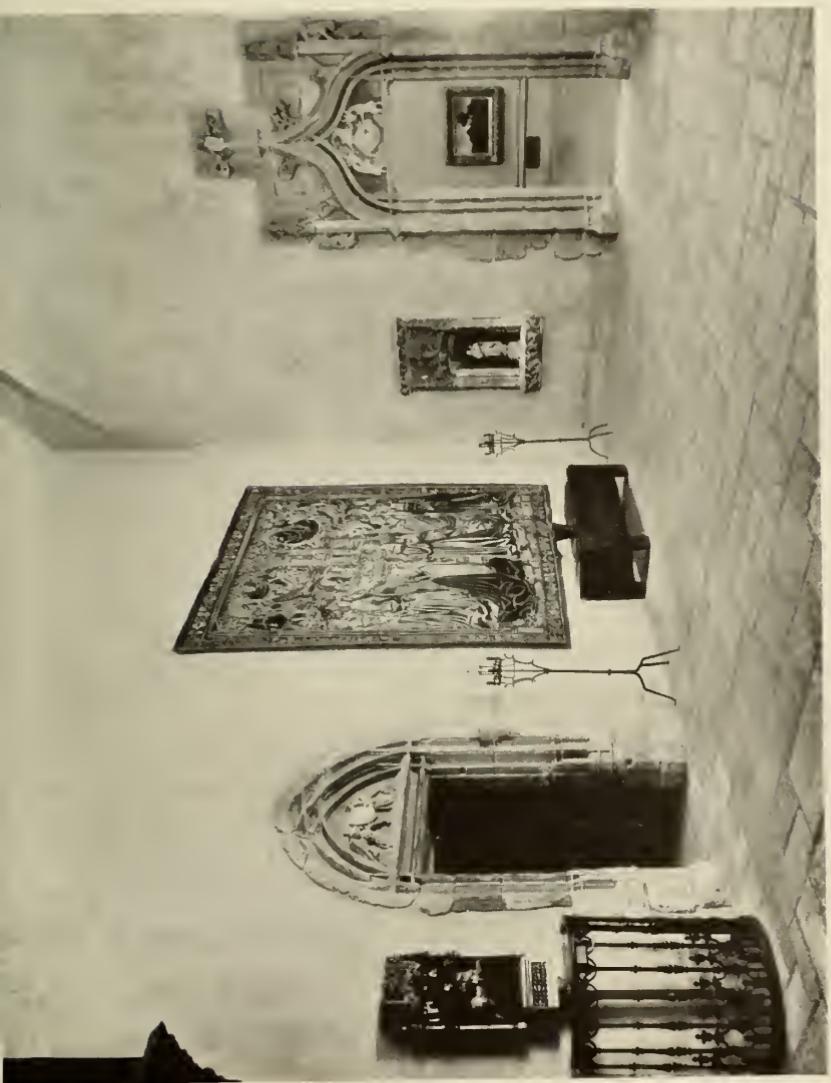
The fourteenth century Florentine Crucifix painted in tempera on wood, and the triptych attributed to Giovanni da Milano, illustrate the two-dimensional quality of medieval painting and the survival of Byzantine conventions of rendering and background, though elements of the approaching Renaissance are present in each. The predella panel of the Entombment shows clearly the use of a broken and angular line for emotional effect so characteristic of medieval drawing particularly in the North.

The same linear point of view is also strongly emphasized in the sculpture illustrated, from the Romanesque fragment from the Abruzzi to the Burgundian St. Christopher.



MEDIEVAL ROOMS showing Romanesque Columns and Capitals of XII Century French Workmanship.

THE GOTHIC COURT



GOTHIC COURT, Showing Installation of Objects and Architectural Fragments, Mostly French of the XV Century.



CHURCH CROSS, Italian, Florentine, XIV Century. Crucifixes of this type, painted or sculptured, were customarily suspended over the chancel or supported on the rood screens of medieval churches. It bears representations of the Word, the Church (the pelican and her young), the Virgin and St. John. Intended to carry from a distance, the execution is somewhat coarser than in the usual panel painting. Size  $86\frac{1}{2} \times 57$  in.

PAINTING



MADONNA AND CHILD WITH SAINTS, Triptych, attributed to Giovanni da Milano, Italian, Tuscan, XIV Century. Size 16x17½ in.



THE ENTOMBMENT, Predella Panel, French, School of Avignon (?), ca. 1450. Size 11x22 in.



LIMESTONE FRAGMENT, FIGURES OF SAINTS, Italian, Abruzzi (?), Romanesque style, XII-XIII Centuries. Length 27½ in.



(Left) HEAD OF A SAINT, Limestone, French, Region of the Pyrenees, XII-XIII Centuries. Height 8¾ in.

(Right) LIMESTONE VOUSSOIR, ROYAL MUSICIAN, French, XII-XIII Centuries. Height 18¾ in.





ROMANESQUE PORTAL, Limestone, French. XII-XIII Centuries.

A typical design of a recessed doorway in three orders. The tympanum carries a design in low relief of two knights on a single horse. This and the inscription SIG(I)LLUM MIL(I)TUM CHRISTI (The seal of the soldiers of Christ) is derived from the seal of the Knights Templar.



ROMANESQUE PORTAL, Limestone, French, Souvigny, XIII Century.

This doorway in two orders bears a partially defaced inscription probably referring to its date of construction: ANNO MILLENO BISCENTENO. The capitals are representative foliated types derived from a degenerated Corinthian form.



HEAD OF A KING, Limestone, French or English, XIII Century. Height 9 $\frac{1}{2}$  in.

Though this majestic head was found in England it bears such a close resemblance in treatment and expression to that of the Christ (Le beau Dieu) of Amiens that it was probably carved by a sculptor belonging to the same group. It is in the finest style of the mature Gothic of the thirteenth century. It still bears traces of original polychromy.



VIRGIN AND CHILD, Limestone, French, Meaux, late XIV Century. Height 74 in.

SCULPTURE



VIRGIN AND CHILD, Limestone, with traces of polychromy, French, Troyes, XV Century. The pedestal, of which the cap is shown, is also an original work of the same period. Height 60 in.

MEDIEVAL ART



HEAD OF A SAINT, Limestone, French, XV Century. Height 8½ in.



HEAD OF A YOUNG WOMAN, Limestone, French, XV Century. Height 11 in.



SAINT CHRISTOPHER, Limestone, French, Burgundian, XV Century. Height 31 in.

This fragment found in a garden near the Cathedral of St. Benigne, Dijon, illustrates the culminating realism of French Gothic sculpture in which the drapery plays an equally important part with the figure itself. It is closely connected with the work of the master sculptor of Dijon, Claus Sluter (d. 1409) though it seems somewhat later in date. A close connection with contemporary German engraving is also to be noted. In its original condition the figure was life-size and bore the figure of the infant Christ on its shoulder, fragments of which remain.

## MEDIEVAL DECORATIVE ARTS

In the Middle Ages as in the succeeding period of the Renaissance, little or no distinction was made between the arts and the crafts. It is, therefore, almost impossible to separate one from the other. The clearest statement of the medieval point of view in art is frequently found in the field of the so-called decorative arts. For the most part the medieval artisan was his own designer within the limitations of accepted or canonical form and his designs were worked out in the actual material according to the demands of the moment. The same artist who carried out the monumental sculptures of the church facade or painted the principal frescoes was often also called upon to attend to the decoration of the choir stalls or the carving of a chancel screen.

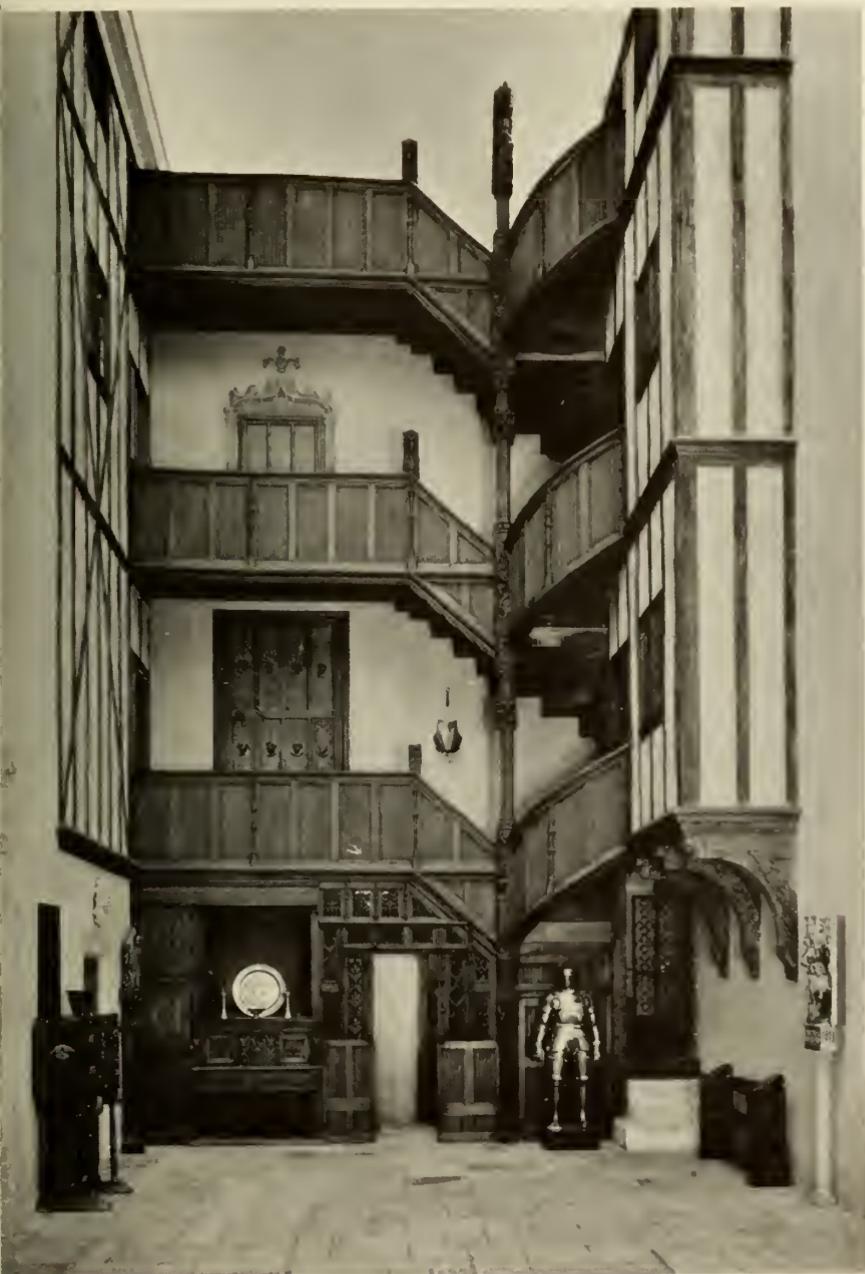
The stairway from a house in Morlaix is one of the most complete examples of late Gothic woodwork in this country. Figures of St. Barbara, St. Catherine, the Virgin and the Christ carved in high relief adorn the newel post at each landing. The panelling is typical linenfold of about 1500 A.D. The Renaissance buffet on the floor level was probably inserted toward the end of the same century.

The earliest example of medieval furniture in the collection is probably the Flemish oak chest from the Figgdor Collection dating from about 1400. Another fine example of Gothic workmanship and design is the fifteenth century panelled door (p. 41).

Among various examples of medieval tapestry weaving, the Arthurian tapestry and the two panels depicting scenes of the Passion are of particular interest. The main centers of this art were in Flanders and Northern France. The crafts of the enameller and the worker in stained glass were closely related. The Museum possesses fine examples of early glass in the figure of a prophet from a clerestory window and the panel of *Christ Bearing the Cross* dating from the thirteenth century.

The services of the Church and private devotion created a demand for sacramental vessels and objects in precious metals of which a few examples are in the Museum's collection. The same demand resulted in the development of ivory carving. The quality of this miniature sculpture may be seen in a figure of the Virgin and Child of the fourteenth century and a portable altar or diptych of the same period. Workers in bronze and iron produced not only monumental grille work but a large variety of objects for religious and secular use such as the bronze candlestick and the iron casket and lock illustrated. In all these the constant use of architectural motives in ornamental form is characteristic of the period.

WOODWORK



OAK STAIRWAY AND GALLERIES, French, Morlaix, about 1500.



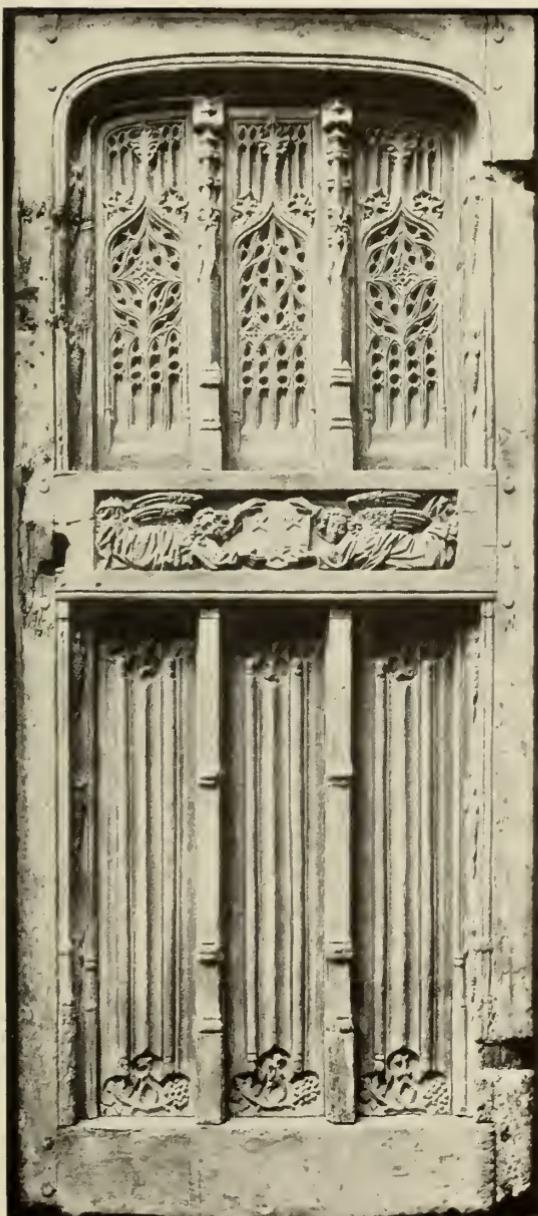
OAK CHEST, Flemish, XIV-XV Century. Length 69 in. From the Collection of Dr. Albert Figgdor, Vienna.



(Left) CARVED OAK CANOPY, French, XV Century. Height 56 in.  
(Right) ST. BARBARA, Detail of newel post, Morlaix staircase.



WOODWORK



PANELLED OAK DOOR, French or Flemish, about 1500. A fine example of Gothic woodwork showing a thoroughgoing use of ornamental forms derived from architecture. The lower series of panels is of a linenfold type of Flemish derivation.



ILLUMINATED INITIAL "M," painted on vellum, Spanish (?), late XV Century.  
Size 13 $\frac{3}{4}$  x 11 $\frac{3}{4}$  in.

This illuminated initial was probably cut from an antiphonal used in the church service. The subject is that of St. James of Compostella triumphing over the Moors. It is interesting to compare the design and drawing of this illumination with that of the tapestry on the opposite page of approximately the same date. The close relationship between the arts is strikingly evident.

TAPESTRY



AN ARTHURIAN ROMANCE, Tapestry, Franco-Flemish, about 1500. Size 134x88 in.



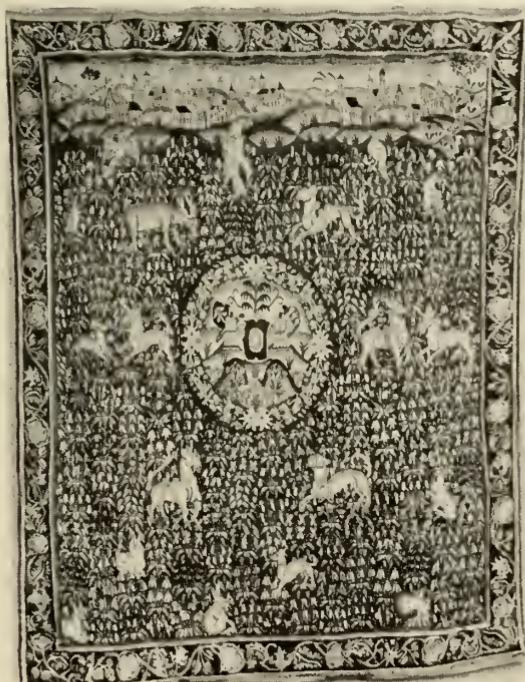
LATE GOTHIC TAPESTRY, Flemish, XVI Century. Size 137x129 in.

This tapestry, one of a series from the atelier of Maitre Philippe, illustrates the last phase of the Gothic decorative tradition. Its subject is one of the many romances of the time which were usually distorted versions of some classic myth. It is probable that the original cartoon for this tapestry was inspired by the work of the Van Orley family.

TAPESTRY



CHRIST AND THE MONEY CHANGERS, French, Tours (?), early XVI Century.  
(One of a pair). Size  $38\frac{1}{2} \times 70\frac{1}{4}$  in.

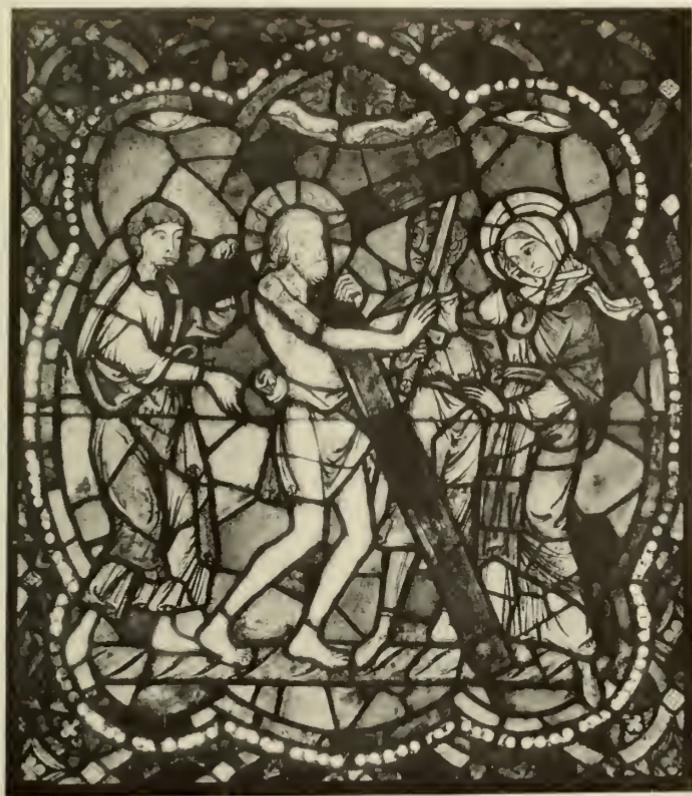


MILLEFLEURS TAPESTRY, Franco-Flemish, XVI Century. Size 123x99 in.



STAINED GLASS PANEL, French, early XIII Century. Size 76x31 in.

This panel probably represents the figure of a prophet and formed part of a clerestory window where such subjects were usually illustrated.



CHRIST BEARING THE CROSS, Stained Glass Panel, French, XIII Century.  
Size  $31\frac{3}{4} \times 27$  in.

This panel formed one medallion of a larger window illustrating the life of Christ. It represents the highest achievement of the medieval glazier. The colors, especially in the reds and blues, were obtained by flowing a film of colored glass on a clear glass body. The drawing and shading were obtained by means of a dark brown or black enamel painted on the glass and then fired at a low temperature.



(Left) UNIDENTIFIED SAINT, Stained Glass Panel, English, about 1425. Originally from Hunworth Church, Norfolk. This panel shows the gold or yellow silver staining characteristic of English glass from the middle of the fourteenth century. Size 44x9 in.

(Right) ST. MAURICE, Stained Glass Panel, German, late XV Century. Size 27½x12 in. The liberal use of drawing and shading in enamel in order to obtain a detailed rendering is typical of all late work.

CARVED IVORY



VIRGIN AND CHILD, Ivory, French, XIV Century.

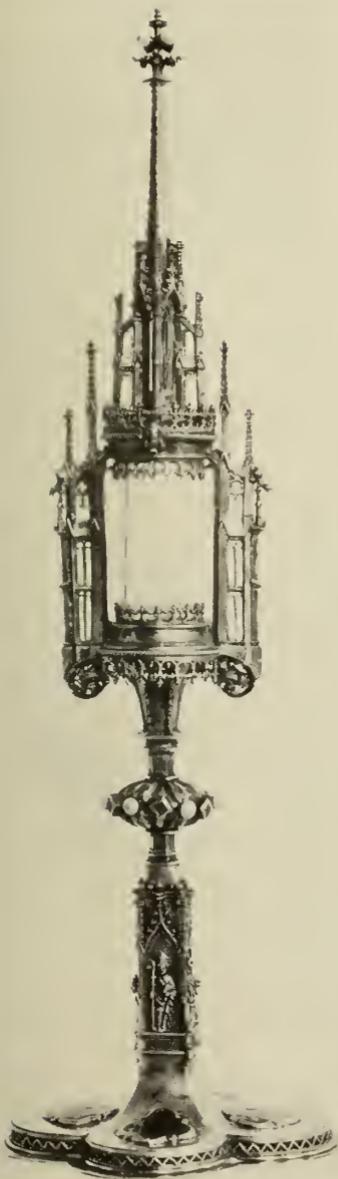
This figure, slightly over seven inches high, was probably part of a portable altar in triptych form. The pose is identical with monumental examples of the period and according to authority was not dictated by the curved form of the tusk. This and the two following pieces are excellent examples of the delicacy and skill of the medieval ivory worker.



SCENES FROM THE LIFE OF CHRIST, Ivory Diptych, French, Ile de France, XIV Century. Size 8x6 $\frac{3}{4}$  in.



CARVED IVORY FRAGMENT, Spanish, XIII-XIV Centuries. Length 6 $\frac{3}{4}$  in.



(Left) MONSTRANCE, or Reliquary, Silver Gilt, German (?) XV Century. Height 17 $\frac{3}{4}$  in.

(Upper right) ST. CATHERINE, Fragment of Silver Gilt Altar (?) French, late XIV Century. Height 6 in.

(Lower right) ST. PETER, Champlevé Enamel Plaque, French, Limoges, XIII Century. Height 4 $\frac{5}{8}$  in.

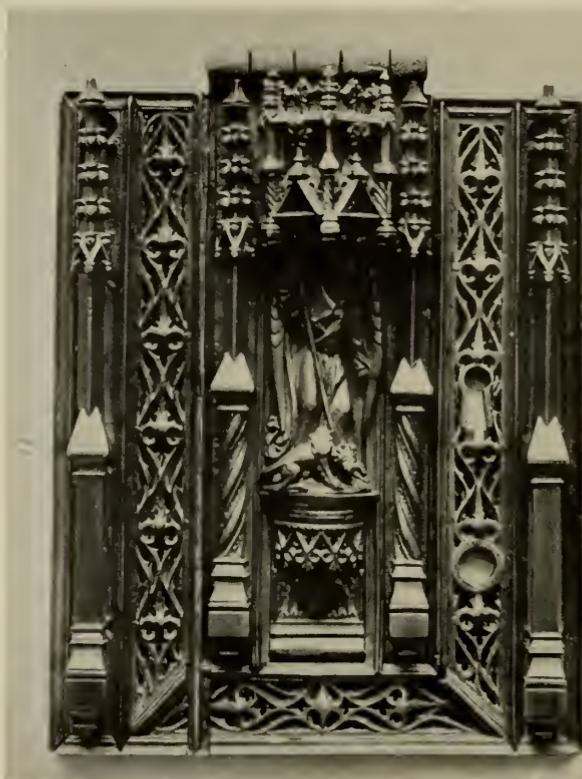


MEDIEVAL ART



(Left) BRONZE CANDLESTICK, French, Mosan (?), XII Century. Height  $7\frac{3}{16}$  in.

(Right) IRON COFFRET, French (?), XV Century. Height  $7\frac{1}{4}$  in.



IRON LOCK AND HASP, St. Michael Subduing the Dragon, French, XV Century. Height  $9\frac{3}{4}$  in.

## RENAISSANCE ART



## RENAISSANCE ART

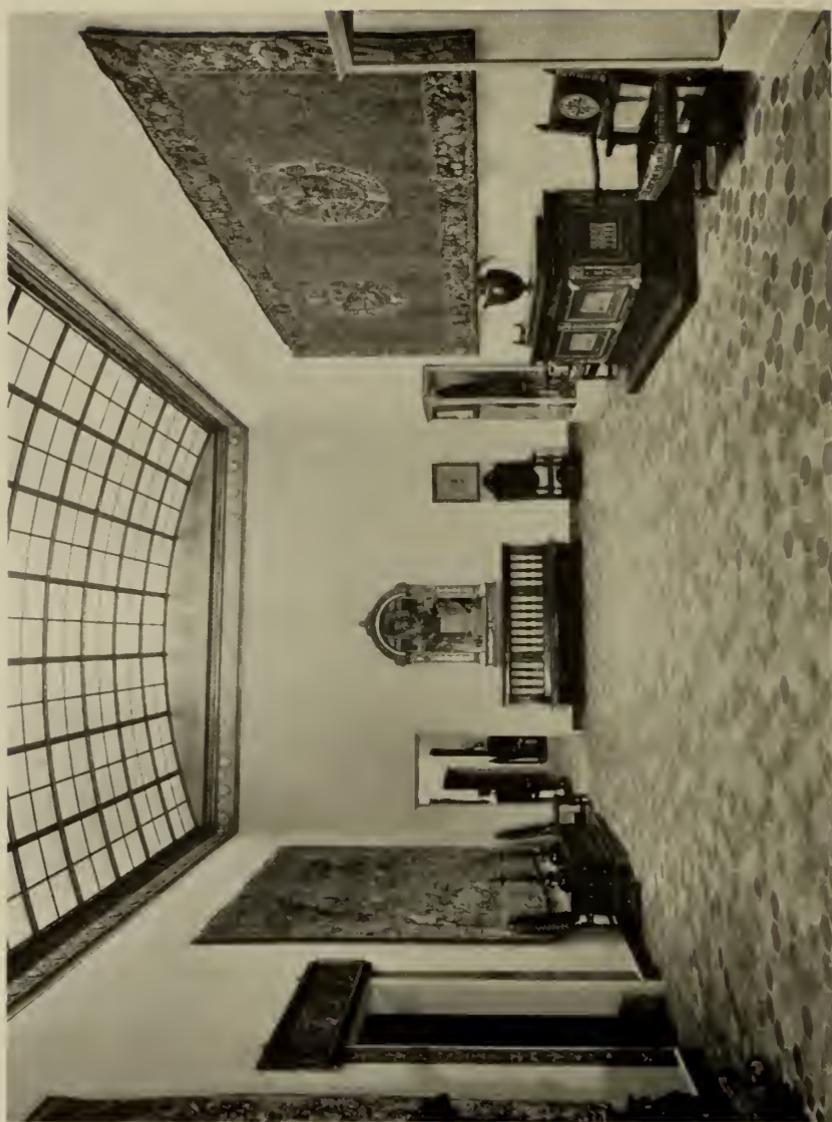
The Renaissance must be considered not only as a revival of interest in the classical world but as an awakening to the value of human thought and reason as distinct from divine revelation. The effects of this movement on art became clearly visible early in the fourteenth century in Italy, and the resulting art forms definitely supplanted the Gothic tradition over all Western Europe by the middle of the sixteenth century. Under the impulse of the study of classical literature, the remains of ancient architecture and art became the inspiration for a revival of its structural and ornamental forms. The determination of correct taste and method according to classical standards became an interest of a scholarship which condemned medieval work as barbarian.

In painting, the movement of the Renaissance showed itself in a striving for simplification and ordered arrangement and in a continuous effort to represent the third dimension in sculptural fashion, as well as by the introduction of subject matter drawn from classical sources. Until about 1500 Florence was the center of the movement in art though leadership passed rapidly to Rome and then to Venice. In France the Renaissance was introduced by the importation of foreign artists under royal patronage, particularly under Francis I, and in England under the late Tudor monarchs through artists such as Holbein and the craftsmen of Flanders. The rendering of depth and perspective on a flat surface was aided by the development of the technique of oil painting, first by Flemish and later by Italian masters. Portraiture and easel painting began to play an important function in this period when secular patronage largely replaced that of the church.

The transformation of architecture began first in the field of ornamental detail, though the study of antiquity finally resulted in the triumph of classical forms as a whole in a correct use of the orders and their associated structural motives.

The Italian sculptor had been influenced by classical remains as early as the thirteenth century. From Donatello to Michelangelo the anatomical intricacies of the human body were rapidly mastered. A feeling for sculpture as existing apart from architecture began to appear. Both in sculpture and painting the predominating interest is the plastic representation of the human figure and its capacity for individual emotional expression.

The Renaissance is remarkable for the emergence of individual artists who, under diverse patronage, were able to impress their personalities upon the art of the time. These individuals working principally in the fields of architecture, painting and sculpture were accorded special honor and stood out from the anonymous majority. This finally resulted in the present distinction between the practitioners of the "fine" as distinct from the "minor" arts.



GALLERY 1B, RENAISSANCE DECORATIVE ARTS, Mainly Italian.

DECORATIVE ARTS



GALLERY 1A, RENAISSANCE AND POST-RENAISSANCE DECORATIVE ARTS, Mainly French.

## RENAISSANCE PAINTING

Renaissance painting may be said to begin with the humanization of Byzantine traditions by Giotto early in the fourteenth century. He initiated the Florentine mode of plastic representation and the direct expression of human emotion. The linear character and color pattern of medieval painting were not entirely abandoned, however, until late in the fifteenth century.

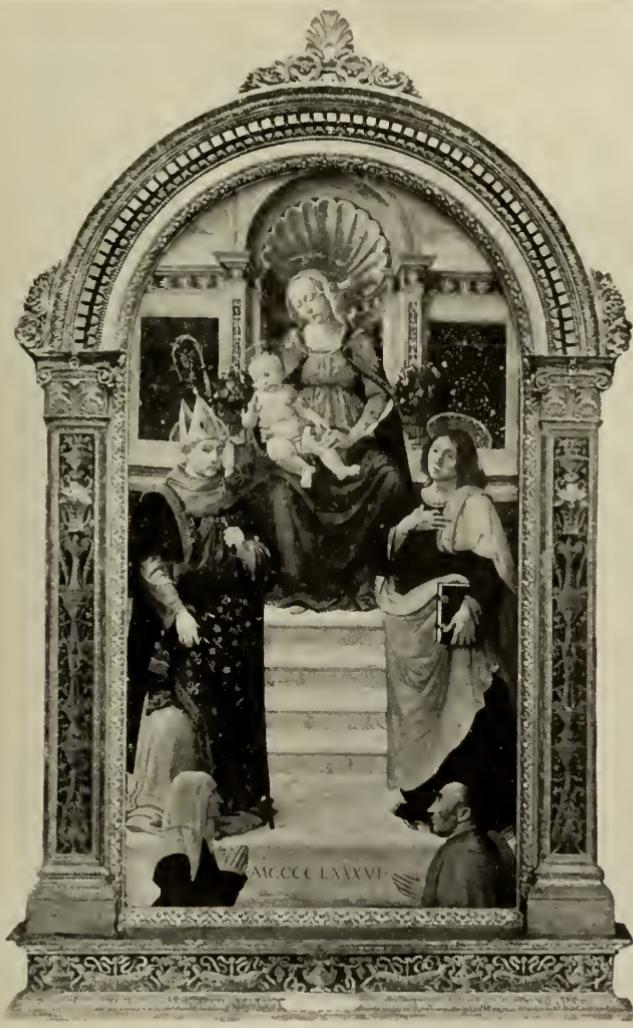
The altar piece attributed to Bartolommeo di Giovanni is a typical work of the Florentine School of the last quarter of the fifteenth century. In this painting the figures have the solidity of sculpture in full relief with



GALLERY OF RENAISSANCE PAINTINGS

a high degree of realism in individual expression, particularly in the portraits of the donors. The Madonnas attributed to Antoniazzo Romano and Bartolommeo Vivarini illustrate contemporary works of the Umbrian and Venetian Schools. From this stage Renaissance painting developed quickly in freedom and lucidity until it culminated in the work of Raphael, Michelangelo and Titian, each of whom emphasized a particular aspect of it. Among the painters of the early sixteenth century, the so-called Mannerist movement developed to which belongs the fine portrait of a musician attributed to Sebastiano del Piombo.

In Venice the Renaissance movement, in close contact with the East and the developments north of the Alps, produced a more colorful and atmospheric art. With Tintoretto and the Venetians of the beginning of the sixteenth century the organization and motion of figures in three-dimensional space was fully expressed in a developed oil technique that has remained a standard of accomplishment.



THE VIRGIN AND CHILD WITH SAINTS AND DONORS, attributed to Bartolommeo di Giovanni, Italian, Florentine, dated 1486. Size  $59\frac{1}{4} \times 31\frac{1}{2}$  in.

In the painting of the northern countries the new style appeared first as a superficial overlay of Italian Renaissance manner and detail on an essentially medieval foundation. In France, Flanders and Germany portraiture in large measure bridges the gap between the old and the new. In late fifteenth century Italian painting in the work of Dürer and Holbein and of the French and Flemish portrait painters of the sixteenth century, a practically international style is established. In all this portrait work



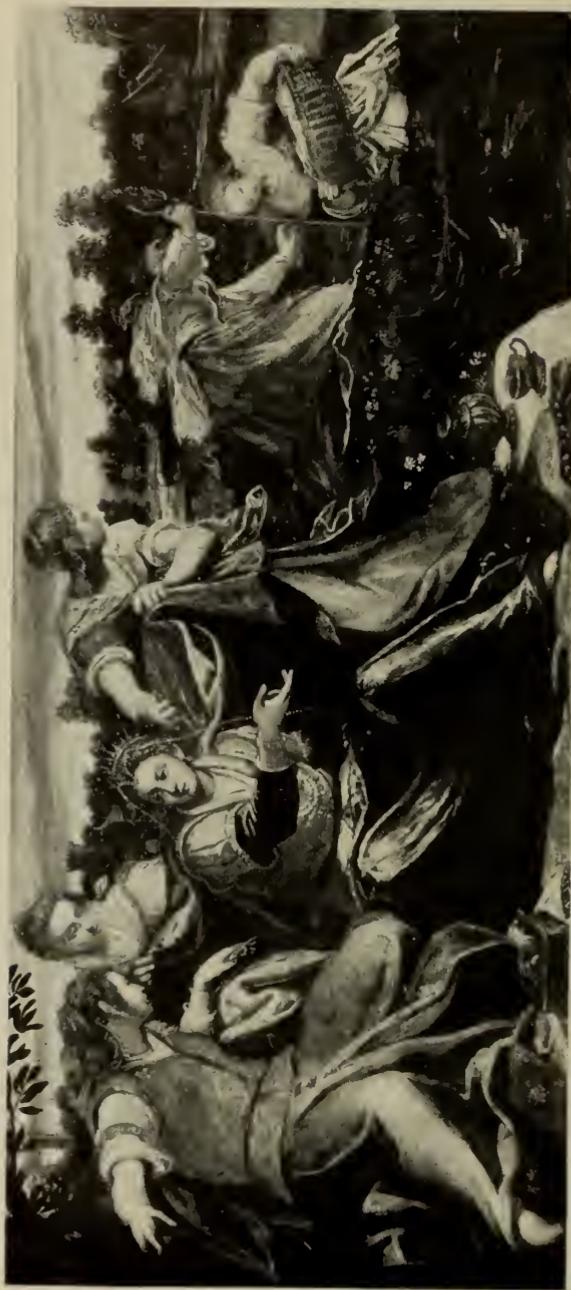
(Left) MADONNA AND CHILD, attributed to Bartolomeo Vivarini, Italian, Venetian, XV Century. Size 16½x11 in.  
 (Right) MADONNA AND CHILD, by Antonazzo Romano, Italian, Umbrian, XV Century. Size 29¾x19½ in.



PORTRAIT OF A MUSICIAN, attributed to Sebastiano del Piombo, Italian, Venetian, early XVI Century. Size 34 $\frac{3}{4}$  x 23 $\frac{1}{4}$  in.

the Renaissance interest in individual character and the depiction of solid form is clearly felt, though racial tendencies are often strongly marked.

The Museum is fortunate in possessing a number of representative examples of sixteenth century portraiture. Particular attention can be called to the fine portraits attributed to Francois Clouet and Corneille de Lyon, to that of an unknown canon by the German "Master of the Angrer Portrait" and to those by the Flemish painters, Mostaert and Van Cleve.



THE FINDING OF MOSES, by Tintoretto (Jacopo Robusti, 1518-1594), Italian, Venetian, XVI Century. Size 30x68 in.

This is a typical work of this master who was preeminently successful in giving to the figures in his compositions a sense of vitality and movement. The rich warm colors were glazed on over a broadly executed drawing, the mastery of which is particularly noticeable in the figures to the right. The costumes and landscape are, of course, contemporary and local.

DUTCH AND FLEMISH



PORTRAIT OF A BANKER (?) signed by Jan Mostaert (c. 1470-c. 1555), Dutch, dated 1522. Size 16½x13 in.



THE MARRIAGE OF THE VIRGIN, attributed to "The Master of 1518." Flemish, Antwerp, early XVI Century. Size 24¾x27½ in.



THE JUDGMENT OF PARIS, by Lucas Cranach the Elder (1472-1553), German, about 1530. Size 19 $\frac{3}{4}$  x 14 in.

Several versions of this subject by Cranach are in existence, no two being exact replicas. This panel which is of unusual quality and preservation was for many years in the Ducal Collection of Gotha.

FLEMISH AND GERMAN



FRANCIS I, by Joos van Cleve. Flemish, early XVI Century. Size  $14\frac{1}{2} \times 12\frac{1}{4}$  in. Other versions of this portrait exist in Hampton Court and the Louvre.



(Left) PORTRAIT OF A CANON, attributed to "The Master of the Angerer Portrait." German, Tyrol, early XVI Century. Size 16x12 in.

(Right) PORTRAIT OF A WOMAN, attributed to Barthel Bruyn (ca. 1493-1556). German, XVI Century (One of a pair). Size  $22\frac{1}{2} \times 17$  in.



ADMIRAL COLIGNY, attributed to Francois Clouet (died 1572), French, XVI Century. Size 8½x6½ in.



(Left) PORTRAIT OF A MAN, attributed to Corneille de Lyon. French, XVI Century. Size 7½x5½ in.

(Right) GUILLAUME GOUFFIER, by an anonymous painter. French (?) early XVI Century. Size 14x10½ in.





(Left) LOUIS XII OF FRANCE, Bronze Medal (obverse), French, dated 1499.

(Right) SIGISMONDO MALATESTA, Bronze Medal (obverse) by Matteo de' Pasti. Italian, dated 1446.

## RENAISSANCE SCULPTURE

Though the result of the direct study of classical antiquities appeared in Italian sculpture as early as the middle of the thirteenth century, the Renaissance spirit did not find true expression in this field before the time of Donatello, the first half of the fifteenth century. Donatello's work shows a careful first hand study of anatomy and an enjoyment of human life and movement for its own sake that is reflected in the dancing children of his Singing Gallery in the Cathedral of Florence. A more tender humanism appears in the terra cottas of Luca della Robbia and his followers and is carried to a high degree of delicacy in the portraits and reliefs of Desiderio da Settignano and his contemporaries. The graceful suavity of this late fifteenth century work was followed by the dramatic strength and intensity of Michelangelo's sculpture whose influence was dominant throughout the sixteenth century.

During this period a great deal of miniature sculpture in bronze was produced, possibly inspired by the discovery of small antique bronzes which were imitated. A similar influence from ancient coinage can be seen in the development of medallic art. Medals by Pisanello, Matteo de' Pasti and his contemporaries are among the most spirited productions of the period. A French reflection of this movement is seen in a medal of Louis XII and Anne of Brittany by Nicholas Leclerc and Jean de Saint Priest of Lyons.

In France and northern Europe the Gothic tradition lasted well into the sixteenth century but under royal patronage and the authority of Primaticcio the "Italian manner" began to prevail by the middle of the century in the work of Jean Goujon and Germain Pilon. By and large, however, the work of Italian sculptors dominated plastic art in western Europe until well into the seventeenth century.



PORTRAIT OF A LADY, Marble, Italian, Florentine (?) XV Century. Size 20x13½ in.

This marble, from the collections of Barons Adolphe and Maurice de Rothschild, Paris, has been attributed to Desiderio da Settignano of Florence (1428-1464) but the detail of the modelling would suggest another hand. It is a characteristic work of the period.



MATER DOLOROSA, Glazed terra cotta, attributed to the workshop of Andrea della Robbia, Italian, Florentine, early XVI Century. Size 39x17 in. This figure, originally part of a larger group, was formerly in the Capucine Convent at Arezzo. The quality of the modelling suggests the hand of Andrea della Robbia but the color of the glazes indicates that it was a later product of his workshop. The della Robbia family for more than three generations were large producers of devotional sculptures in terra cotta which were protected by enamel glazes invented or developed by them as a more permanent substitute for tempera or oil coloring.

RENAISSANCE SCULPTURE



(Left) CHARITY, Marble, attrib. to Jean Goujon. French, XVI Century. Height 27 in.  
 (Right) CAPILLIATA COLLEONI, Bronze, attrib. to Alessandro Leopardi. Italian, XVI Century. Size 31x19½ in.



(Left) HERCULES, Bronze Statuette. Italian, Florentine, XVII Century. Height 12 in.  
 (Right) MARSYAS, Bronze. Italian, Antonio Pollaiuolo, late XV Century. Ht. 12½ in.

## RENAISSANCE DECORATIVE ARTS

The Renaissance saw little change in the medieval relationship between the designer and the craftsman. Little or no distinction was drawn between the architect, the painter and the sculptor on one hand and the creator of fine jewelry on the other; and a specialist in any one of the arts was the exception. The universal adoption of motives and types drawn from classical sources made for a unity of character in the arts; and, though to a large extent the patronage of the Church was replaced by secular demand, the quality of the work was assured by the cultivated taste of those able to command the artists' services.

In Italy furniture, metalwork and ceramics as in the case of the other arts, were given the stamp of the Renaissance almost a century before these forms replaced the Gothic in the North. The Rimini cassone, dating about 1450, illustrates an early Renaissance design which still retains Gothic detail. The Roman cassone of a century later shows the full development of Renaissance forms and evidence of a close study of the classical sarcophagus. In France the names of Hugues Sambin of Dijon and Androuet du Cerceau of Paris are closely associated with the cabinet work of the late sixteenth century. In this period the influence of Flemish taste is apparent in surface elaboration and a certain grotesqueness in the motives used. A more truly French elegance is, however, apparent in the fine Henry II conversation chair illustrated. In Spain the lingering of Gothic feeling is shown in the typical *vargueno* or cabinet-on-stand dating from the sixteenth century.

During this period Italy produced an enormous quantity of objects of art in bronze which might almost be classed as sculpture. Two representative pieces in the Museum's collection are illustrated. The details, inspired by classical fragments, show exceptionally skillful workmanship and a fertile imagination.

The polychrome and lustre glazed pottery of Italy and Spain are among the notable achievements of the period. In Spain Moorish influence is apparent both in process and design. In Italy, as shown in the plate from the Gubbio-Urbino workshop, the pottery frequently made use of designs taken from contemporary engraving.

Closely connected with both ceramics and metalwork was the craft of enamelling. Limoges in France had been a center of such work during the Middle Ages and added to its fame during the sixteenth century by the work of members of the Penicaud and Limousin families. The glass blowing of Venice began to be famous during the same period and remained the standard for some centuries. The German *humpen* of the early seventeenth century illustrates the later spread of the art over Europe and also the long survival of Gothic traditions in northern decoration.

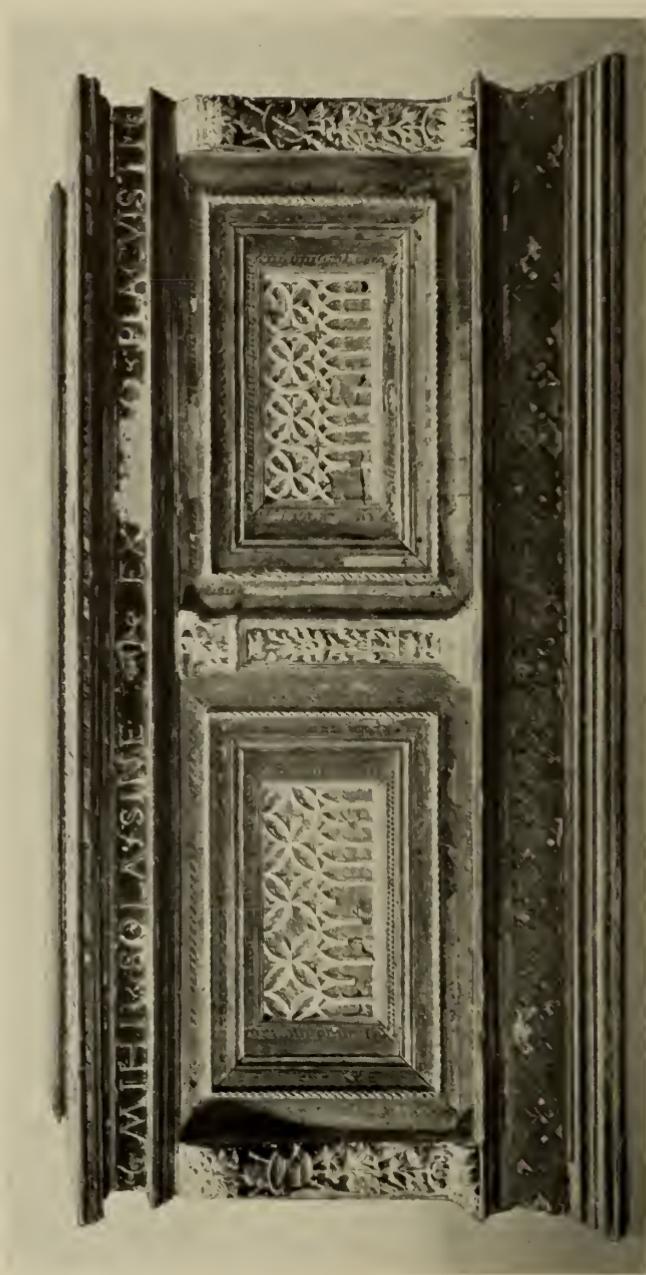


TABLE CHEST, Walnut, inlaid and parcel gilt, Italian, about 1470.

This chest, from the Fügner Collection of Vienna, is said to have been made for Isotta of Rimini on the order of her husband, Sigismondo Malatesta, the famous tyrant of Rimini. "Thou alone hast pleased me beyond comparison" is a free translation of the Latin inscription.



WALNUT CHEST (Cassone), Italian, Roman (?) XVI Century.

The panel of high relief carving depicting incidents in the story of Apollo and the general form of the chest show a close study of the antique Roman sarcophagus. The feet are restorations.



DOUBLE CABINET, Walnut, Marble Inlay, French, late XVI Century.

Formerly in the famous Chabrieres-Arles Collection, this "armoire à deux corps" illustrates the delicate forms common to the Ile de France under the influence of Jean Goujon and Du Cerceau.



CABINET ON STAND, Ebony, Franco-Flemish, early XVII Century. Anonymous Gift, 1921.

The interior of this cabinet, also from the Chabrieres-Arles Collection, is richly designed with tortoise shell, mirrors, etc., in the form of a grotto dedicated to Diana. The hardness and fine grain of ebony brought it into favor for cabinet work upon its importation in commercial quantities from the East. Though the design is in general of Flemish type, the delicacy of the execution suggests a French workshop.

RENAISSANCE DECORATIVE ART



(Left) CONVERSATION CHAIR, Walnut, French, XVI Century.

(Right) VARGUENO, Cabinet-on-Stand, Walnut, Spanish, XVI Century.



EXTENSION TABLE, Walnut, French, XVI Century.



(Left) SILVER PYX (Case for Consecrated Wafer), Italian, Florence, late XVI Century. Height 8 $\frac{3}{4}$  in.

(Right) BRONZE CANDLESTICK (One of a Pair), French, about 1580. Height 10 $\frac{1}{2}$  in.



(Left) BRONZE ANDIRON, attributed to Alessandro Vittoria, Italian, Venice, about 1560. Height 32 $\frac{3}{4}$  in.

(Right) BRONZE CANDLESTICKS, Italian, Padua, about 1580. Height 32 $\frac{1}{2}$  in.



RENAISSANCE DECORATIVE ART



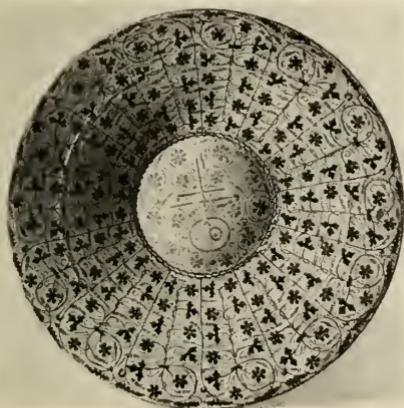
TAZZA BOWL, Enamelled glass, Italian, Venice, about 1500. Height  $5\frac{1}{2}$  in.



(Left) "HUMPEN," Enamelled glass, German, dated 1672. Height  $12\frac{1}{4}$  in.  
(Right) IRON DOORKNOCKER, French, XVI Century. Height  $14\frac{5}{16}$  in.



LUSTRED FAIENCE PLATE, Italian, Urbino, signed by Xanto Avelli, dated 1539. A fine example of Urbino-Gubbio ware from the Collection of Baron Robert de Rothschild. The scene illustrates an incident in the story of Virginius. Diameter 10 $\frac{3}{4}$  in.



(Left) LUSTRED FAIENCE PLATE, Hispano-Moresque, XV Century. Diameter 10 $\frac{3}{4}$  in.  
(Right) WINE BOTTLE, Polychrome Faience, Italian, Urbino, XVI Century. Height 13 in.



LIMOGES ENAMELS



THE DESCENT FROM THE CROSS, Polychrome enamel, attributed to Pierre Reymond. French, Limoges, XVI Century. Size  $10\frac{3}{4} \times 9\frac{1}{2}$  in.



(Left) "PHARAOH'S DREAM," enamelled plate, attributed to Jean de Court. French, Limoges, XVI Century. Diameter  $7\frac{15}{16}$  in.  
(Right) TAZZA WITH COVER, grisaille enamel, attributed to Pierre Reymond. French, Limoges, XVI Century. Height  $8\frac{1}{2}$  in.

## EUROPEAN ARMS AND ARMOR

To the people of the Middle Ages and Renaissance the expert armorer ranked with the greatest artists. His products were reckoned among the most valued possessions of those fortunate enough to have the right to bear arms.

Body armor had been in use from the earliest times but it was not until the late fourteenth century that complete plate armor appeared. The craft attained its height between 1450 and 1520. During the latter part of the sixteenth century its use and quality began to decline since the development of fire arms demanded greater weight and the newer military tactics required more flexibility and speed. By the eighteenth century body armor entirely disappeared except in fragmentary form and most of the magnificent work of earlier times was allowed to disintegrate or to be scrapped for its metal.

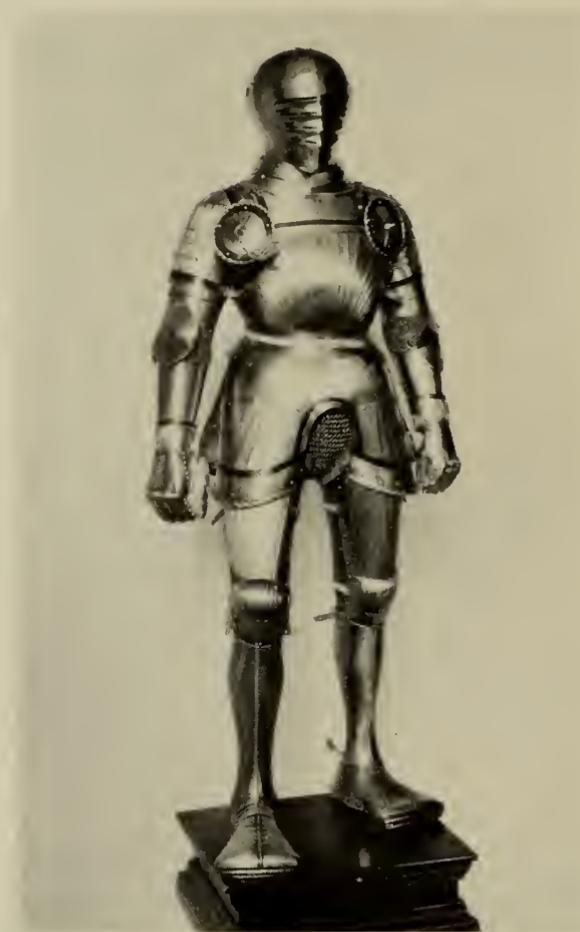
The "Gothic" armor of the fifteenth century is prized by the collector for its great rarity and fine simple form. Its successor, the "Maximilian" type of the early sixteenth century, is characterized by greater articulation and elaboration of form. Later examples acquired a rich surface ornamentation by inlay, chasing and etching. Seventeenth century armor increased in weight but lost the fine proportions and appropriate enrichment of the earlier work.

Outstanding in the Museum's collection is a full suit of early Maximilian armor from the collection of Prince Lichtenstein. Of early sixteenth century German origin, it shows the characteristic fluting and ridging introduced for added strength but also giving greater interest in design. A half suit of bronzed armor decorated with the crescents of the Strozzi family is an example of Italian workmanship of the same century. Use of laminated plates in later armor is shown by a three-quarter suit of South German make dated about 1620 and a pikeman's suit of about the same period.

In the collection of the Museum are a variety of helmets, mainly of the peaked cap or cabasset type belonging to the period of the Spanish Armada. These are decorated with bands of etched ornamentation which also appear on the body pieces of the same period. Gauntlets of sixteenth and seventeenth century type and a fine visored tilting helmet of about 1580 are also shown.

The pike or long spear, the common offensive weapon of the medieval foot soldier, developed into the partisan or halberd of ceremonial guard use. A number of these with swords and rapiers of various dates will be found on display. In addition there are numerous examples of side arms, maces, daggers and stilettos, and a number of early fire arms and lock mechanisms covered with finely wrought ornament. Many of these pieces are signed by the maker, a token of pride in a workmanship which supplied the demand of the times for beauty as well as utility.

ARMS AND ARMOR

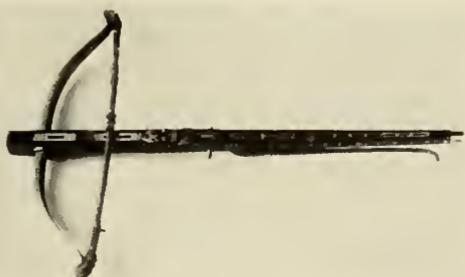


SUIT OF MAXIMILIAN ARMOR, German, 1510.



STATE SWORD, German, Augsburg, 1560.

EUROPEAN



ARBALEST, Flemish, XV Century.



POWDER TESTER, German, *ca.* 1690.



(Left) STEEL BREASTPLATE, Etched Decoration, Italian, Pisan, 1575.

(Right) STEEL MORION, Etched Decoration, Italian, 1560.



## TEXTILES

Though the Museum's collection of textiles makes no pretense of being comprehensive it illustrates a considerable number of the main types found in European weaving and needlework since the fifteenth century and to a less degree those of Near Eastern origin. For convenience of reference, tapestries and rugs have been described in other sections of the handbook. The close connection between the early textile products of Europe and the Near Orient makes it possible to discuss and exhibit them together.

The production of textiles by weaving and needlework goes back to the remotest antiquity though only scant fragments have actually survived which antedate the first century of the Christian era. The art of weaving decorative textiles seems to have developed in the East. In the early Middle Ages centers of production based on oriental models appeared in Southern Europe, principally in Italy, whose merchants monopolized the silk supply until the late Renaissance when France contested the market. The development of tapestry weaving occurred near the centers of the wool trade in Northern France and Flanders. Lace making, particularly needlepoint, originated in Italy about the fifteenth century. Both Italy and Flanders claim the origin of bobbin or pillow lace at a later date, France becoming the center for costume lace of the eighteenth century. The production of various kinds of embroidery on woven materials has been widely scattered over Europe since the early Middle Ages, being in some sense a household craft.

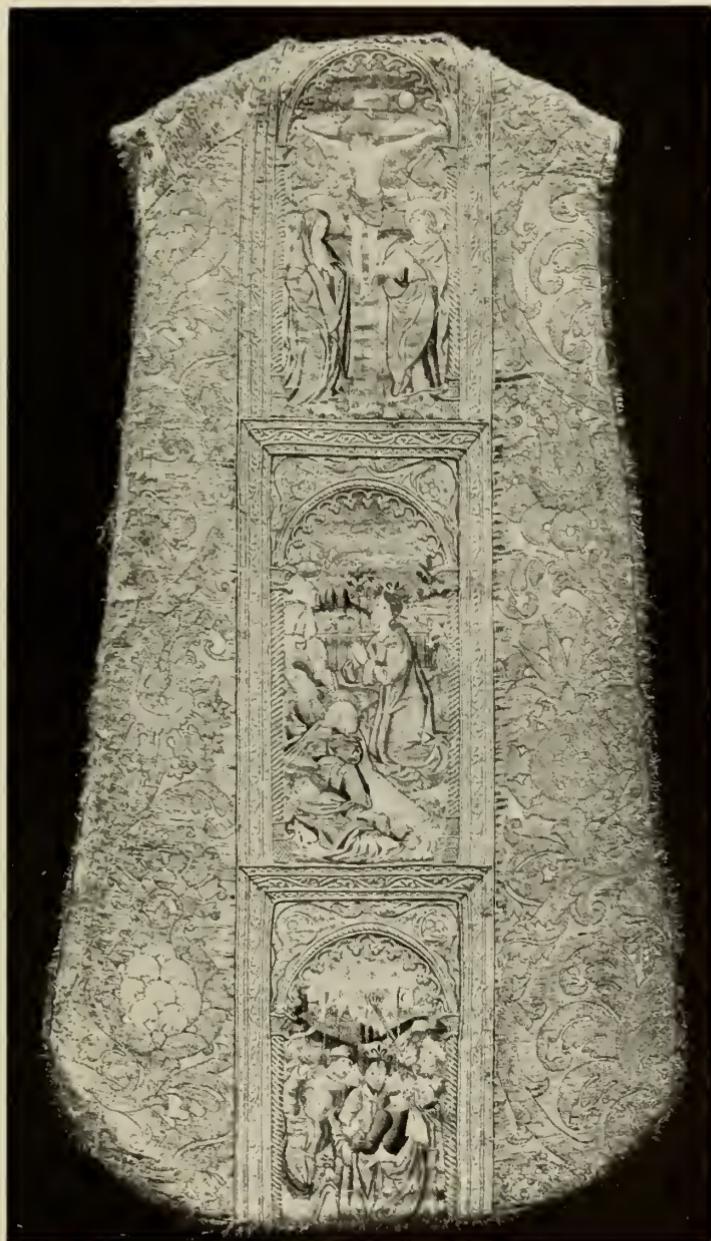
In the seventeenth and eighteenth centuries the decoration of textiles, principally cotton, by printing, developed under oriental influence, the late eighteenth century productions of the Jouy factory in France being the standard of achievement in the field.

While the collection contains no examples of very early European silk brocades and velvets, there are two specimens of late Gothic cut velvet in red and green and a gold brocaded red "pomegranate" velvet dating about 1500. A cope and chasuble of gold brocade with appliques of embroidery represent fine Spanish workmanship of the same period. The piece of cut velvet in blue, rose and cream shows a pattern typical of Genoese looms of the seventeenth century. An entirely different type of design is given in the Venetian gold brocade of the same period. *The Road to Jouy* illustrates a three-color print from the Jouy mills after designs by Vernet.

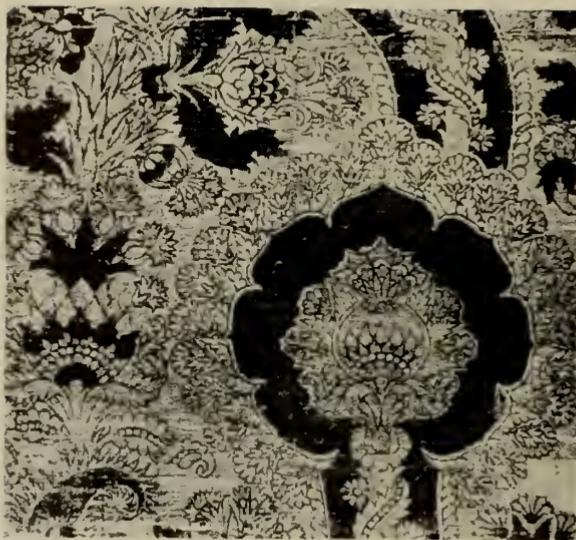
Representing the oriental field are a number of East Mediterranean and Indian embroideries and a variety of brocades in traditional Indo-Persian patterns of the eighteenth and nineteenth centuries.

Among the laces are good examples of the bold Italian *reticellas* and Venetian *points* of the sixteenth to eighteenth centuries, and the cobweb fineness of Franco-Flemish bobbin weaves of the eighteenth.

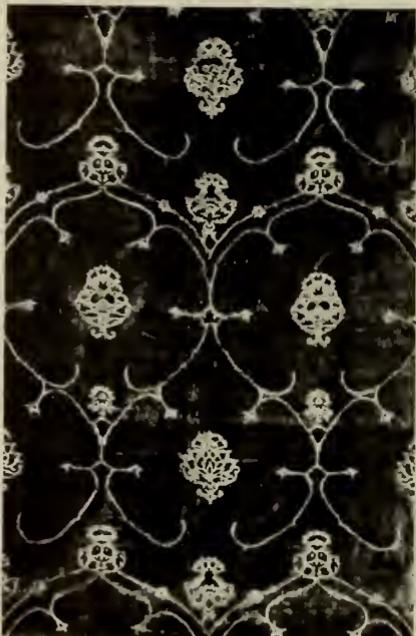
SPANISH



CHASUBLE OF GOLD BROCADE, Spanish, Toledo, late XV Century. The applied embroidered panels (orphreys) depict scenes from the Passion. The upper orphrey on the reverse bears the impaled arms of de la Cueva and Mendoza.



RED VELVET GOLD BROCADE, Italian, XV Century.



(Left) GREEN CUT VELVET, Italian, late XV Century.

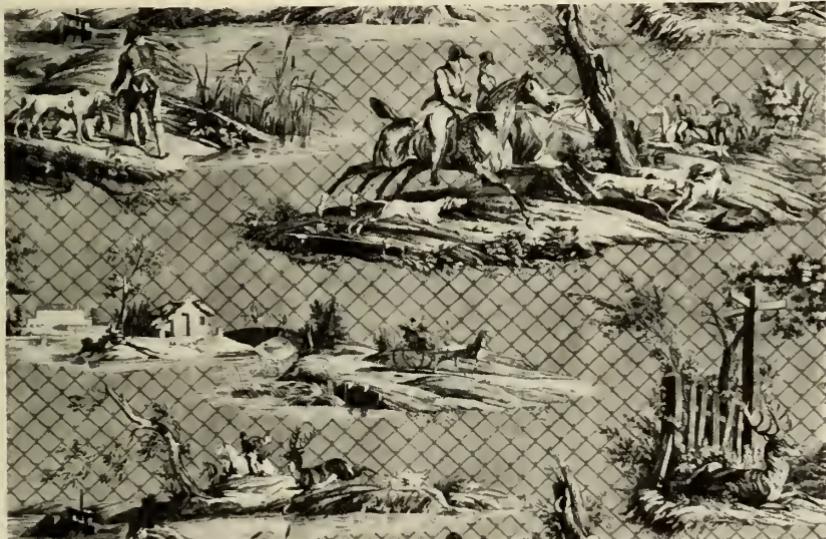
(Right) LIGHT GREEN CUT VELVET, Italian (?), late XV Century. Both these pieces were originally brocaded with gold or silver thread.

EUROPEAN



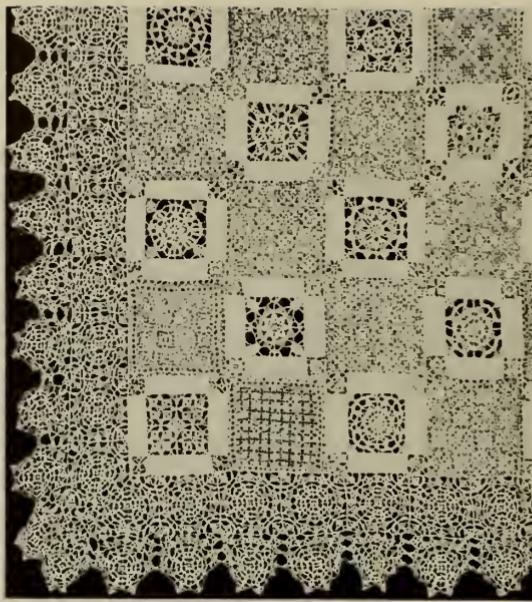
(Left) JARDINIÈRE CUT VELVET, Italian, Genoa (?) XVII Century.

(Right) MULTI-TONED GOLD BROCADE, Italian, Venice, XVII Century.

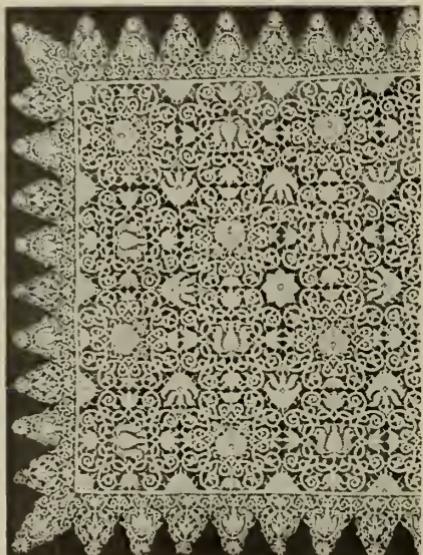


"THE ROAD TO JOUY," Cotton Print, designed by Horace Vernet, French, Jouy, 1815.

LACE

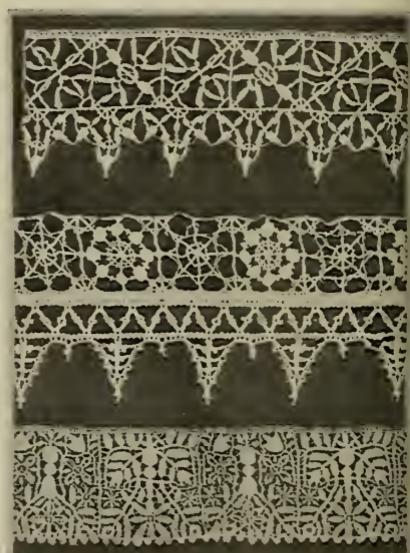


LACE COVER, Reticella and Punto in Aria, Italian, XVII (?) Century.



(Left) LACE PANEL, Tape Guipure, Italian, Venice, XVI Century.

(Right) a & b. ITALIAN NEEDLEPOINT, Reticella, XVII Century. c. ENGLISH NEEDLEPOINT, XVII Century. Anna Blakeslee Bliss Study Collection, 1931.



## POST-RENAISSANCE ART



## POST-RENAISSANCE PAINTING

This term is used for convenience to denote the period between 1550 and 1800. In painting it covers a wide range and many diverse tendencies from the immediate followers of Titian and Raphael to the end of the English eighteenth century portrait school. Early in the period leadership in art passed from Italy to France and Northern Europe. A wealth of new subject matter, landscape, scenes of everyday life — genre, still life, *et cetera*, began to share the field with religious and mythological material. After a century of development the oil technique offered a medium of great flexibility which was used to its full capacity by the great masters Rubens, Rembrandt and Velasquez, and their contemporaries and successors.

Realism was a strongly marked trait in seventeenth century Dutch art. It animates the roistering figures of Hals and the landscapes of van Ruisdael, Hobbema and van Goyen. Rembrandt also is a realist in his contempt for the merely pretty and in the magnificent depth of his light and shade. His treatment of chiaroscuro becomes an important influence in the luminous interiors of de Hoogh and Vermeer of Delft and in the works of many lesser painters. The northern love of miniature-like perfection of workmanship is apparent in the paintings of Ter Borch, Metzu, Dou and others of the so-called "Little Masters."

In France the development of landscape through Poussin and Claude Lorraine was an outstanding achievement of the seventeenth century. The eighteenth century found its love of pleasure and elegance interpreted by Watteau, Fragonard, Boucher, LaTour and others. The genre and still life canvases of Chardin strike a more sober and vital note. By the end of the century the reaction toward the severer forms of classicism was in full progress under the leadership of David.

In Spain the ascetic intensity of El Greco was followed by the individual genius and magnificent craftsmanship of Velasquez. The next great Spanish master, Murillo, created a more gentle style characterized by tenderness and piety. Goya reverted to Velasquez in the brilliance of his workmanship, but with a stronger taste for realism that is at times biting and sarcastic.

The period was in Italy one of decline from the high achievements of the Renaissance. An important influence was the eclectic school of the Carracci of whom Guido Reni was the best known follower. In Tiepolo the Venetian school produced its last great artist, a painter of extraordinary decorative and imaginative facility.

With Hogarth began a representative British school which developed rapidly after 1700 as a result of a settled social order and increased wealth. After the middle of the eighteenth century under the influence of Rubens, Van Dyck and other masters, a remarkable group of portrait painters came into prominence among whom were Reynolds, Gainsborough, Hoppner, Ramsay, Romney, Raeburn and Lawrence. At the hands of Crome, Gainsborough and Constable, English landscape was largely freed from its inherited Dutch characteristics.



A GAME OF SKITTLES, by Pieter de Hooch (1629-1684?) Dutch. Size 263/8x29 in.

PAINTING



(Left) SKATING IN HOLLAND, by Jan van Goyen (1596-1656) Dutch. Size 14 $\frac{3}{4}$  x 13 $\frac{1}{2}$  in.  
(Right) STILL LIFE, by Pieter Claesz (1598-1661) Dutch. Size 24 $\frac{1}{2}$  x 19 in.





(Left) HEYMAN DULLAERT, Artist and Poet, 1636-1684, by Philips de Koninck (1619-1688). Dutch. Size 25x22 in.  
(Right) ADRIAEN DE GRAEFF, by Gerard Ter Borch (1617-1681). Dutch. Size 22x19 in.

PAINTING



(Left) PORTRAIT OF A GOLDSMITH (?) by Sir Anthony Van Dyck (1599-1641) Flemish. Size 44 $\frac{3}{4}$  x 36 in.  
(Right) PORTRAIT, by El Greco (Domenico Theorocopoli) (1548-1625) Spanish. Size 43 x 38 $\frac{1}{2}$  in.





(Left) SELF PORTRAIT, by Francisco J. D. Goya y Lucientes (1746-1828) Spanish. Size 23½x16¾ in.  
(Right) PORTRAIT, by Bartolomé Estéban Murillo (1618-1682) Spanish. Size 22¾x19½ in.

PAINTING



(Left) STUDY FOR THE "SODERINI" CEILING, by Giovanni Battista Tiepolo (1696-1770) Italian. Size 19 $\frac{3}{4}$  x 14 $\frac{1}{2}$  in.  
(Right) MADAME DE MONDONVILLE, by Maurice Quentin de LaTour (1704-1788) French. Size 25 $\frac{1}{2}$  x 21 $\frac{1}{4}$  in.



POST-RENAISSANCE ART



THE THREE MARYS AT THE TOMB, attrib. to Annibale Carracci (1560-1609)  
Italian. Size 58x86 in.



THE FLIGHT INTO EGYPT, attrib. to Claude Lorrain (Gellée) 1600-1682,  
French. Size 38x52 in. Gift of William K. Bixby, 1923.

PAINTING



VIEW IN SUFFOLK, by Thomas Gainsborough (1727-1788) British. Size 37x49½ in. Bequest of Mrs. Cora Liggett Fowler, 1928.



(Left) PORTRAIT OF BARRY YELVERTON, Second Lord Avonmore, by Thomas Robinson (1770?-1810) British. Size 29½x24½ in.

(Right) KIRKMAN FINLEY, M. P., by Sir Henry Raeburn (1756-1825) British. Size 35x27 in.





DR. ROBERT DRUMMOND, Archbishop of York, by Sir Joshua Reynolds (1723-1792) British. Size 50x40 in. Gift of James F. Ballard, 1930.

Both during and after his lifetime Sir Joshua dominated British portraiture. In practice his style and method were admirably adapted to the ideas of his time which demanded the "grand style", sumptuous and dramatic but liberally tinged with sentiment. Though theoretically an advocate of Italian classicism, Reynolds followed more nearly the tradition of Rubens and the Venetians from whom he derived his color and technique. Reynolds became the first president of the Royal Academy in 1768.

MINIATURES



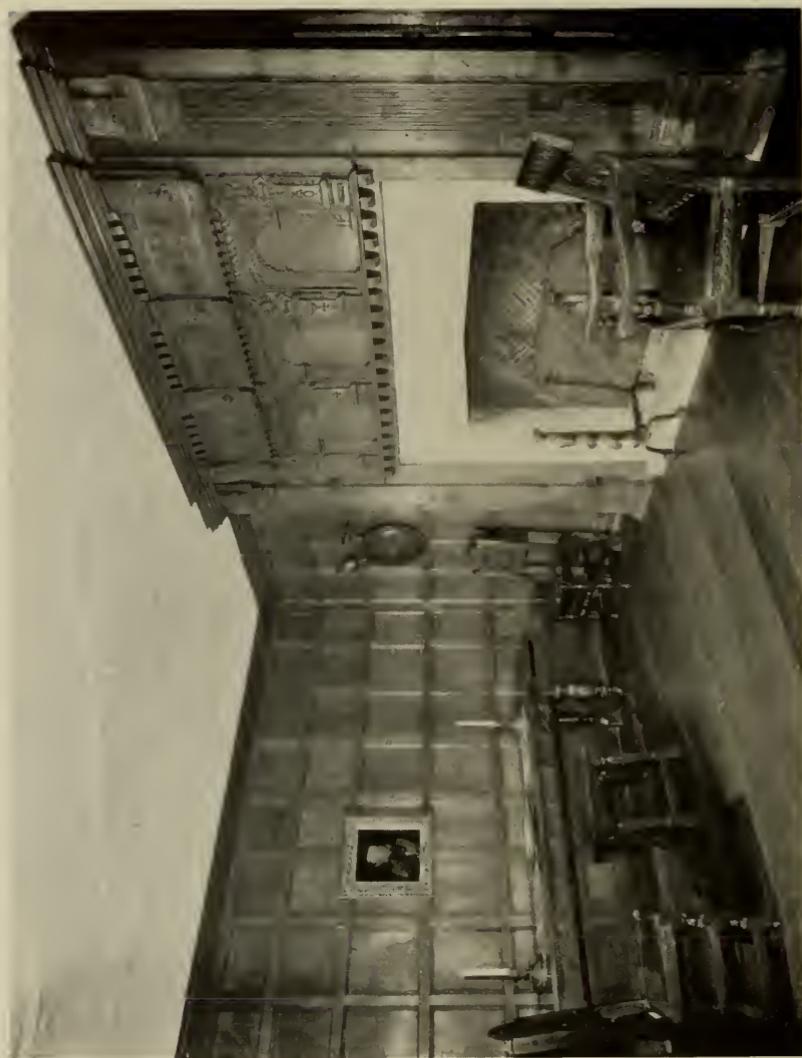
(Left) PORTRAIT OF M. FARDIEU, by Jean Baptiste Isabey (1767-1855), French. The Frank Spiekerman Collection of Miniatures. Gift of Mrs. Frank Spiekerman, 1933.

(Right) JOHN HEAVISIDE, ESQ., by Henry Bone (1765-1834), British. The Frank Spiekerman Collection of Miniatures. Gift of Mrs. Frank Spiekerman, 1933.



(Left) PORTRAIT OF A LADY, by George Engleheart (1750-1829), British.

(Right) THOMAS HOBBES, by Thomas Flatman (1637-1688), British.



OAK PANELLED ROOM, Prinknash Park, Gloucester, England. Jacobean Period, *ca.* 1620.

## THE PRINKNASH PARK ROOM

*English, Jacobean Period, ca. 1620*

SAMUEL L. SHERER MEMORIAL

Jacobean interiors such as this mark the culmination of the age of oak when the Tudor Gothic was being transformed by the introduction of Renaissance forms from the Netherlands.

Prinknash Park, once belonging to the abbots of Gloucester, passed into secular hands upon the suppression of the monasteries by Henry VIII and early in the seventeenth century came into possession of Sir John Bridgeman, Chief Justice of Chester. Among the additions made to the old house at this time was this room which, from its close association with the new owner, became known as the Justice's Room.

The woodwork arranged in small rectangular panels, a continuation of Gothic construction, is accented by Doric pilasters on low pedestals which give architectural emphasis to the mantel, the door and the window. This is a concession to the new classic taste. A strong Gothic note is, however, given by the Tudor arch of the stone fire opening which is surmounted by a richly carved and arcaded overmantel very typical of the period. Directly opposite to the fireplace is the fine double entrance door which repeats in its panelling the arcaded motives of the mantel. The window is of the grouped casement type universally found before the introduction of our double hung window late in the seventeenth century. The small diamond panes or quarries were used not for their obvious decorative effect but because in those days large panes of glass were difficult to obtain. The ceiling is a reproduction made from casts of the original and illustrates the elaborate moulding and strapwork decoration which was developed to harmonize with the rich woodwork. The ornaments used in its variously shaped panels are devices connected with the arms of the family or the reigning house.

The furniture is decorated with carved ornament similar to that found in the panelling though it did not form part of the original room but was gathered from various sources. The bulbous-legged table of the refectory type, the wainscot-back armchair and two side chairs are typical pieces of the period. In actual use their hardness was probably modified by movable cushions of richly patterned material similar to the seventeenth century brocatelle of the window drapes. The exquisitely inlaid Elizabethan cabinet is from the Donaldson Collection.

This room has been dedicated by the Board of Control to the memory of Samuel L. Sherer, Vice-President of the Board of Control, 1914-1920, Director, 1920-1928.

POST-RENAISSANCE DECORATIVE ARTS



OAK PANELLED ROOM, Wingworth Hall, Derbyshire, England, Queen Anne Period, Early XVIII Century.

## THE WINGERWORTH HALL ROOM

*English, Queen Anne Period, Early Eighteenth Century*

In 1666 the greater part of the City of London was destroyed by fire. Sir Christopher Wren, scientist, engineer and architect, was employed in its rebuilding. Under his skillful direction a new city in a fully developed Renaissance style replaced the earlier picturesque but outgrown medieval town.

Wren tempered the severe Italianate forms introduced by his predecessor, Inigo Jones, with a leavening of the French, and produced a style which dominated English architecture and decorative design for almost a hundred years. In his treatment of interior woodwork the small panel and the exuberant carving of the Jacobean style gives place to large panels above a low dado, outlined with bold mouldings occasionally carved in low relief. High relief ornament is generally restricted to the mantel and ceiling. The effect is that of a broad but rich simplicity which accounts for the continuous popularity of the style.

Wingerworth Hall in Derbyshire, from which this room was removed, was built about 1710 probably by James Smith of Warwick, an accomplished mason-architect and a follower of the Wren tradition. The panelling is of oak which, slightly stained and waxed, has assumed in time the present deep rich brown color. Except for the pendants of fruit and flowers on either side of the overmantel panel and two of the mouldings in the cornice, the room is devoid of carved ornamentation and depends for its effect entirely on the proportions of the panelling. The ceiling is adapted from a coved model of the period which provides for the indirect lighting demanded by the necessities of installation. The magnificent Dutch brass chandelier, signed and dated Johannes Specht, Rotterdam, 1740, shows the method of artificial illumination contemporary with the room. In conformity with the practice of the time, a seventeenth century landscape attributed to Claude Lorraine and presented to the Museum by the late William K. Bixby has been used as an overmantel decoration.

The furniture of walnut shows styles in vogue roughly from 1660 to 1720. Curved lines, gilding and delicate carving have replaced the massive rectangularity of the preceding epoch. The influence of French taste which came in with the restoration of Charles II shows in two side chairs of the "Marot" type which later developed into the typical fiddle-back design of the period of Queen Anne. A great refinement of taste and craftsmanship is to be noted in the superb gesso mirror and console table which reflects the influence of the French Regency while the fully developed and simplified Queen Anne style is typified by the couch covered in point embroidery and the side chair in front of the bookcase-top desk. This last is an unusual but fine example of the period, a type created under Dutch influence which followed the accession of William of Holland to the English throne. On the floor are several contemporary Near Eastern rugs from the Ballard Collection.



MARQUETRY WRITING TABLE, English, Late XVII Century.



MAHOGANY SETTEE, English, George I, *ca.* 1725. Covered with XVII Century Genoese Velvet.

ENGLISH



MIRROR, Gilded Wood Frame, English, XVIII Century. Height 79½ in.



CONSOLE TABLE, Marble and Gilded Wood, English, Style of George II, *ca.* 1740.



PINE PANELLED ROOM, Charlton House, Kent, England, George II Period, ca. 1735.

ELINOR WICKHAM PULITZER MEMORIAL

## THE CHARLTON HOUSE ROOM

*English, George II Period, ca. 1735*

ELINOR WICKHAM PULITZER MEMORIAL

During the first half of the eighteenth century the Wren style underwent considerable modification at the hands of his pupils and followers. Notable among these was James Gibbs, a designer of great talent whose work contributed a lighter and more graceful quality to the prevailing mode. His influence is very apparent in this room from Charlton House near Greenwich in Kent which was added to an older Elizabethan manor probably between 1725 and 1735.

It will be noticed at once that pine or deal has replaced oak in the panelling. The bold raised panels of the earlier type have given place to a lighter form sunk back of the stiles and rails. This background gives added emphasis to the monumental treatment of the mantel flanked by classically correct Ionic engaged columns and to the superbly designed bookcase which dominates the end of the room opposite to the two entrance doors. The plan of the room shows that it was apparently the terminus of a suite and designed to be approached from one end only, necessitating a monumental treatment of the opposite end. The height of the room also emphasizes its formal character and allows for a full entablature in place of a mere cornice, this quality being further aided by the long verticals of the window reveals.

In contrast to the Wingerworth room the woodwork is enriched by a good deal of carved ornament perhaps more easily worked in the softer pine. In addition to the decoration of the mantel and bookcase, the mouldings of the cornice, doorways and the architrave surrounding the window openings have also been carved. This work, however, culminates in the ornament of the bookcase which is of the very finest quality and shows how strongly the English carver was influenced by contemporary work in France. All the woodwork was originally painted.

By about 1735 the Queen Anne style in furniture had evolved under French influence into the Georgian forms which were expressed in their fullness by the work of Thomas Chippendale in the middle of the century. Walnut tended to give place to mahogany which offered opportunities for greater surface enrichment. No attempt, however, has been made to limit the furnishings to this particular type but designs showing the more monumental style of William Kent (about 1735) such as the fine settee upholstered in Genoese velvet, the eagle console table and the gilded armchair in the center of the room have been included as would be natural in a room of the period.

This room and a majority of its furnishings were presented to the Museum in 1929 by Mr. Joseph Pulitzer in memory of his wife, Elinor Wickham Pulitzer.



BLOCKPRINT WALL PAPER and MARBLE MANTEL, Kempshot House,  
Basingstoke, England, Georgian Period, Late XVIII Century.  
GIFT OF MR. AND MRS. WARNER S. McCALL.

## KEMPSHOT HOUSE ROOM

*English, Georgian Period, Late Eighteenth Century*

This room, generously presented to the Museum in 1930 by Mr. and Mrs. Warner S. McCall, has the added interest of a remarkable personal history. Its softly tinted and gracefully designed wall paper was made at the order of the handsome and much courted George IV, then Prince of Wales, for Mrs. Fitzherbert, to whom in 1785 at the age of twenty-three he was secretly married. England, at this time far more cosmopolitan than she later became under Victoria, looked to the Continent for artistic inspiration and was caught up in the general enthusiasm for the amazing Graeco-Roman remains then recently uncovered at Pompeii and Herculaneum. Societies were formed to discuss and promote these new discoveries and the collecting of antiquities became the fashion. Architects and decorators made careful drawings of the minutest details from which they might work to satisfy the "Grecian gusto" of their clients.

The architect brothers, Robert and James Adam, were among the first to adopt and push the new mode and their work dominated the taste of the end of the century. To carry out the details of their work they were compelled to import designers such as Pergolesi to whose authorship these panels are attributed. In them we recognize the well-ordered arabesques, vases, medallions and other devices copied and adapted from late Roman decoration. Instead of being painted on canvas or wood these panels are built up of small squares of paper each a triumph of the wood block printer's art then being developed to satisfy the newly created demand for fine wall papers.

The superb Italian marble mantel also came from Mrs. Fitzherbert's house, but the original door trims not being available, four others of the same period from a house in Lincolnshire were substituted. Classic motives again appear in their ornamentation and reflect that style so congenially adapted to English ideas by the Adam brothers. From their hand also were the designs from which the vaulted ceiling and cornice were adapted and reproduced to complete a representative ensemble. The delicacy of the architectural ornament is re-echoed in the pieces of Wedgwood on the Pembroke table and mantel shelf. Under the same new classic impetus the furniture of the day was transformed to the style we know as Sheraton which in its light rectangularity of form parallels the Louis XVI style in France.

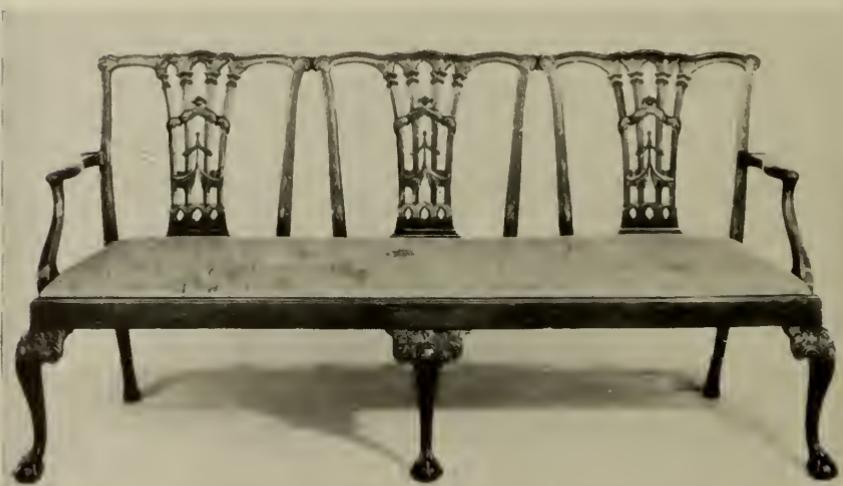
The constant use of light colored woods in cabinet work of the Sheraton-Hepplewhite style of the late eighteenth century has given this period the name of the Age of Satinwood.

POST-RENAISSANCE DECORATIVE ARTS



(Left) DETAIL OF WALL PAPER, from the Kempshot House Room.

(Right) SECRETARY BOOKCASE, English, Hepplewhite Style, XVIII Century.



MAHOGANY SETTEE, Chippendale Style, English, XVIII Century.

ENGLISH



MAZER BOWL, Silver Mounts, English, 1560. Height  $4\frac{3}{16}$  in.



SILVER PORRINGER, English, 1678. Height  $7\frac{1}{2}$  in.

POST-RENAISSANCE DECORATIVE ARTS



OAK PANELLED ROOM, Hotel de Pomponne, Paris, French, Louis XV Period, *ca.* 1725.

## THE POMPONNE SALON

French, *Louis XV*, about 1725

The art of the first half of the eighteenth century in France was marked by a reaction from the rigidity of the rules imposed by the Academy. A fresh wave of influence from Italy brought new ideas which were essentially in accord with the desire for artistic freedom. Straight lines and angles tended to disappear and be replaced by sinuous curves and rounded surfaces. Contact with the Far East had also brought in its train a vogue for oriental objects which aided in freeing design from the limitations of balanced symmetry.

The Pomponne salon exemplifies the beginning of the Louis XV style, about 1725, and came from a house formerly at the corner of the Rue d'Antin and the Rue des Petits Champs, Paris.

Four mirrors are set directly into the panelling with frames carved as an integral part of the walls. This opposition of mirrors serves not only a decorative purpose but actually reinforces the lightness of the room by reflection and affords a series of artificial vistas which increase its apparent size. The four painted panels above the mirrors and doors of the room are contemporary with the room. The cove cornice of moulded plaster is a reproduction of an old model of the period.

The furnishings of the room are typical of the Louis XV style. The gilded armchair and settee in full rococo taste are covered with tapestry after designs by Boucher and Oudry. A cane seat armchair illustrates the type of about 1700. The beautifully carved console table is an example of the fantastic "singeries" in the "oriental taste."



OAK CONSOLE TABLE, French, Louis XV Period, *ca.* 1725.



SECRETARY BY LEMARCHAND, French, Directoire Period, *ca.* 1790.



(Left) WALNUT SIDE CHAIR, French, Louis XVI Period, XVIII Century.  
(Right) BRONZE TRIPOD, French, Empire Period, 1804-1814.

MODERN EUROPEAN ART



## MODERN EUROPEAN PAINTING

The social and industrial changes occurring after the French Revolution may be said to mark the beginning of the modern era. A personal rather than a traditional taste and patronage worked for greater individuality in the artist, and a definite split between academic and progressive judgment appears. A constant struggle between art of established popularity on one hand and individual expression on the other characterizes the history of art since 1800.

In France Gericault pointed the way toward emancipation from the dry forms of Greek and Roman art, but Delacroix became the leader of the romantic revolt against official classicism and the founder of a school which valued the expression of life and emotion above impeccable drawing. About 1830 a group of artists influenced by the Englishman Constable established themselves at Barbizon in the Forest of Fontainebleau to interpret the quiet poetry of French landscape. A classicist in training, Corot became with his lyric interpretations of nature the accepted leader of this Barbizon School, among other members of which were Rousseau, Daubigny, Dupre and Diaz. Millet, who gave expression to the humble dignity of toil, stands also in close relation to the Barbizon group in his quiet, poetic simplicity. Soon after the middle of the century there was a reaction toward a more outspoken naturalism, a movement in which both Courbet and Manet shared. From Manet's bold patterning and free technique was developed Impressionism with its scientific presentation of effects of light by the juxtaposition of spots of pure color. Monet and Pissarro mark the heights of Impressionism which concerned itself with these problems of color and light rather than with form. Monticelli, with his extraordinary technique which borrows the free handling of the Impressionists, is rather to be classed as a delayed follower of Watteau than with the latter group. Seurat succeeded in uniting atmospheric color and form. His work marks the end of Impressionism and the beginning of a new classicism. Lautrec, though belonging with Degas to the Impressionist group, relies for his effects upon trenchant drawing and striking color pattern.

In England Orpen and Brangwyn are to be recorded among the outstanding academicians working at the beginning of the present century. Brangwyn's work has a decorative quality which made him one of the best known mural painters of the time. Orpen continued the English portrait tradition with individuality of drawing and an intensity of color derived from the Impressionists.

Sorolla and Zuloaga represent Spanish art at the turn of the present century. Sorolla depicts the sun-drenched life of Valencia with an Impressionistic breadth that echoes Velasquez. Zuloaga expresses, in the main, the other side of Spain, the stark and morose elements which appeared strongly in Goya. Both paint with a large scale bravura which is in itself a Spanish trait.

MODERN EUROPEAN PAINTING



STUDY FOR "THE BARQUE OF DANTE," by Eugène Delacroix (1798-1863), French. Size 9½x12 in.



THE BEACH, ETRETAT, by J. B. Camille Corot (1796-1875), French. Size 14x22 in.

FRENCH



L'ILE DE CYTHÈRE, by Adolphe Monticelli (1824-1886), French. Size 18x31½ in.  
Bequest of Mrs. Cora Liggett Fowler, 1928.



THE BEACH AT TROUVILLE, by Eugene Boudin (1825-1908), French. Size 9x14½ in.

MODERN EUROPEAN PAINTING



(Left) THE READER, by Edouard Manet (1832-1883), French. Size 38½x31½ in.  
(Right) PORTRAIT OF THE ARTIST'S FATHER, by Auguste Renoir (1841-1919), French. Size 24x18 in.

FRENCH



CHARING CROSS BRIDGE, by Claude Monet (1840-1926), French. Size 29x39½ in.

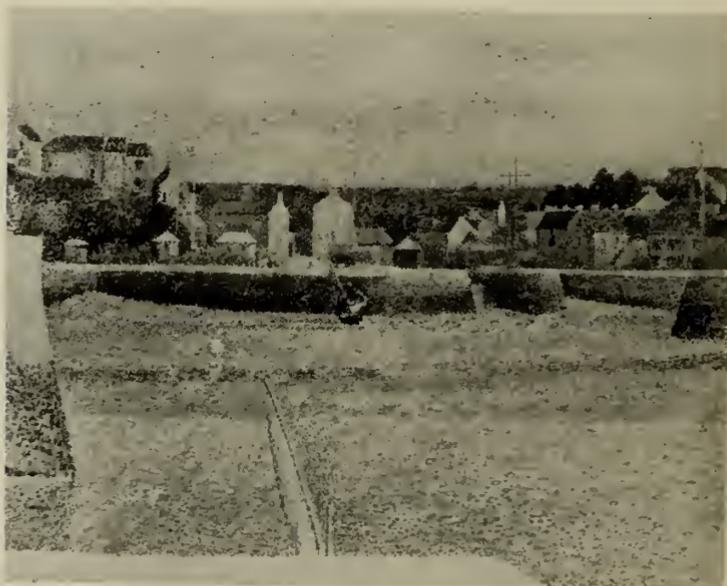


THE LOUVRE, MORNING, by Camille Pissarro (1831-1903), French. Size 29x39½ in.

MODERN EUROPEAN PAINTING



PORTRAIT STUDY, by Henri de Toulouse-Lautrec (1864-1901), French. Size 13x16 in.



PORTE-EN-BESSIN, THE OUTER HARBOR, by Georges Seurat (1859-1891), French. Size 21 $\frac{3}{8}$ x25 $\frac{1}{8}$  in.

BRITISH



SELF PORTRAIT, by Sir William Orpen (1878-1931), British. Size 48½x35½ in.



THE RETURN OF COLUMBUS, by Frank Brangwyn (1867- ), British.  
Size 33¾x44 in.

MODERN EUROPEAN PAINTING



UNDER THE AWNING, ZARAUS, by Joaquin Sorolla y Bastida (1863-1923), Spanish. Size 39x45 in.



THE HERMIT, by Ignacio Zuloaga y Zabaleta (1870- ), Spanish. Size 46x42½ in.



DESPAIR, Marble, by Auguste Rodin (1840-1917), French. Height 13½ in.

## MODERN EUROPEAN SCULPTURE

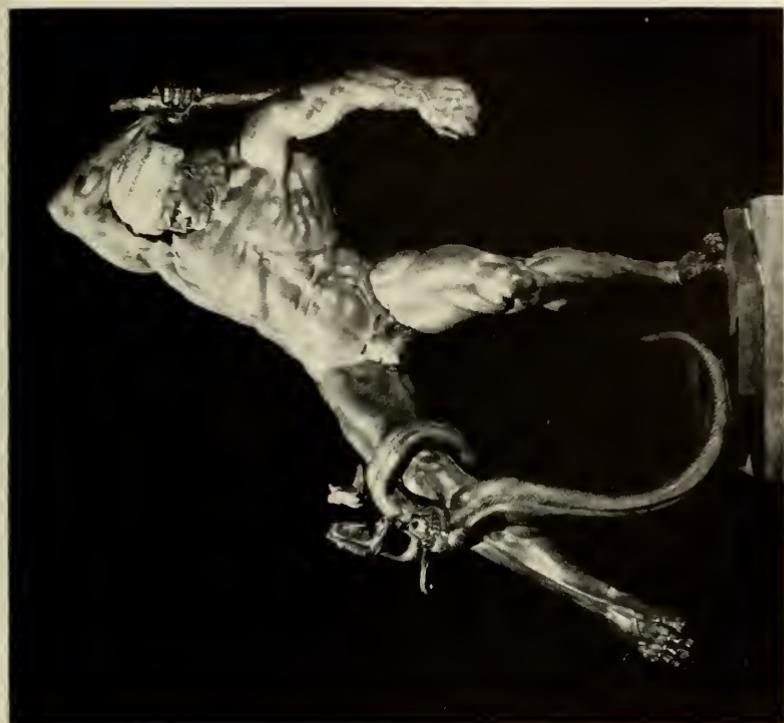
Most of the phases through which painting passed during the nineteenth century were paralleled in sculpture. Thorvaldsen and Canova, for example, echo the classicism of David; and the romantic realism of Delacroix and Courbet find counterpart in the work of Carpeaux, Barye and Dalou. Auguste Rodin may likewise be linked with his non-academic contemporaries in his efforts to depict the quality of life in the human figure rather than its mere appearance. Rodin's work influenced the Slavic sculptor, Ivan Mestrovic, though in most of his work there is a conspicuous drive for power which in part harks back to Michelangelo. The Frenchmen, Bourdelle and Despiau, and the Swedish sculptor, Milles, were also influenced by Rodin in their earlier work. The later work of Bourdelle shows clearly his return to Gothic inspiration. The mature work of Despiau, though exhibiting the same modern simplification, would seem to draw its inspiration more from the sculpture of archaic Greece. The sculpture of Milles sometimes recalls the medieval art of Scandinavia.

In general, sculptors of the last few decades seem to have been released from the domination of the classic tradition and have drawn their inspiration from medieval sculpture or from the more massive styles of archaic Greece and Egypt.



(Left) HEAD OF A CHILD, Limestone, by Charles Despiau (1876- ), French. Height 18 3/4 in.  
(Right) HEAD, Marble, by Ivan Mestrovic (1883- ), Jugoslavian. Height 21 in.

FRENCH AND GERMAN



(Left) VIRGIN OF ALSACE, Marble, by Antoine Bourdelle (1861-1929), French. Height 25½ in.  
(Right) HERCULES AND THE HYDRA, Bronze, by Mathias Gasteiger (1871- ), German. Height 95½ in.





FOLKE FILBYTER, Bronze, by Carl Milles (1875- ), Swedish. The original, of which this bronze is one of two authorized replicas, forms the central group of a fountain in Linköping, Sweden, where it is set in a long rectangular basin with a curb about four feet high which is decorated in bold relief with scenes from Swedish history and legend. The hero, Folke Filbyter, is depicted in the midst of his legendary search for his lost grandson who eventually became the founder of the royal house of Vasa. Height 144 in.

## AMERICAN ART

The few examples of pre-Columbian art in the Museum's collections are merely sufficient to call attention to an important field which, however, has had little bearing on the later production of the European settler and his successors.

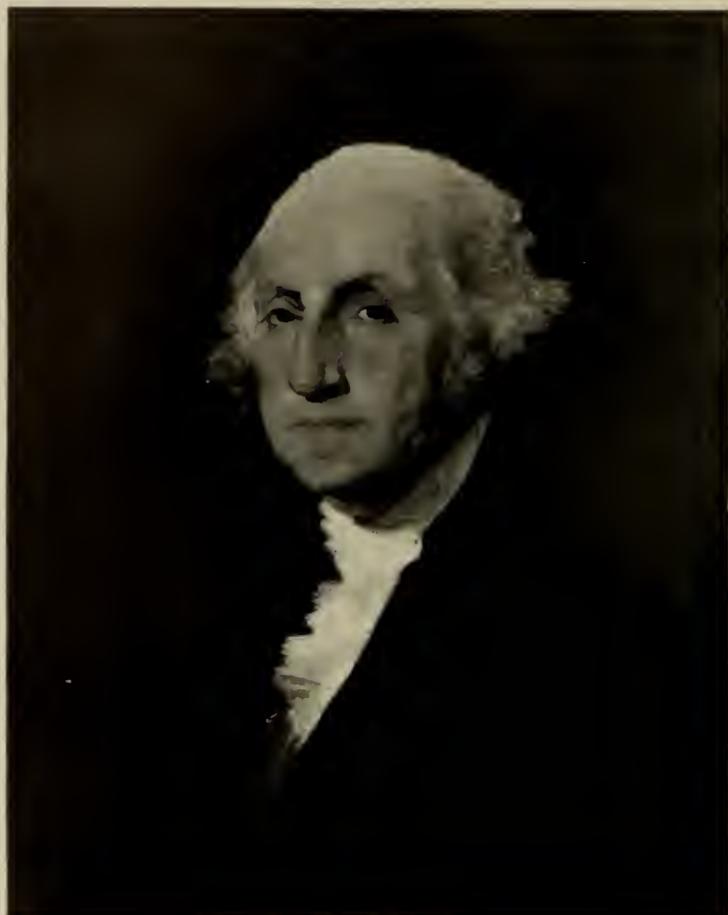
American art in the accepted sense begins late in the seventeenth century with the importation of a simplified version of the current European styles, principally British. A slight additional influence from Spain and France is noticeable later on the shores of the Gulf of Mexico.

The decorative arts as applied to household necessity received first consideration, though the fine arts soon followed. For the most part honest craftsmanship, good proportion and the charm of enforced simplicity constitute the virtues of Colonial production prior to 1750. A more sophisticated art followed the increasing wealth of the northern merchant and the southern planter, particularly after the Revolution, but with the opening of the western frontier the closely knit society of the seaboard began to disintegrate. This seems to have resulted in a temporary lowering of the cultural level and a decline in taste which lasted for some half century.

The work of the artists of Colonial birth and European training, Copley, Stuart and West, stands on equal footing with that of their English contemporaries, and the early Federal period produced portraitists of individuality and ability, but in other fields American painting was practically nonexistent until the second half of the last century. Except for the use of local material the approach of the American artist has been largely dictated by the teachings of Düsseldorf, Munich and Paris, in turn, and the struggle against this control which is still going on is seemingly prolonged by an increasing international tendency in the arts.

The Museum's version of the *Athenaeum Washington* by Stuart and portraits by Copley, Rembrandt, Peale and Earl represent the early portrait school. After 1850 Fuller, Ryder and Blakelock introduced a mystical and poetical element contrasting with the forthright statements of Wyant and Duveneck. The first decades of this century witnessed the penetration of the Impressionist movement as shown in the paintings by Hawthorne, Garber, Lawson and Friesake. Present day tendencies without extremist bias are shown in the canvases by Brook and McFee.

The four sculptures illustrated are typical of the interweaving of the naturalist and neo-classic tendencies which characterized the academic art of the last quarter century.



GEORGE WASHINGTON, by Gilbert Stuart (1756-1828). Size 27x21½ in.

In his day Gilbert Stuart dominated American painting as Reynolds did that of England. While a pupil of Benjamin West he absorbed the manner and methods of English portraiture and made his reputation in London before finally establishing himself in Boston. His most famous portraits are the two bust studies of Washington of which Stuart made many replicas himself. The one illustrated above is of the so-called *Athenaeum* type and, according to record, was sold by Stuart to George Douglas of New York in 1823. The original *Athenaeum* study was painted in 1796, Washington then being sixty-four years old.



HENRY ADDINGTON, First Viscount Sidmouth, by John Singleton Copley (1737-1815). Size 93½x64 in.

Copley, like his younger contemporary Stuart, had considerable success as a portrait painter in London. This canvas shows how thoroughly he had absorbed the tradition of the official portrait and is a splendid technical performance. Henry Addington was Speaker in the House of Commons in 1797 when the picture was painted. He was born in 1757, graduated from Oxford in 1779 and began a long career in the Government which resulted in his being created Viscount Sidmouth in 1805. He died in 1844.



(Left) SELF PORTRAIT (?), by Ralph Earl (1751-1801). Size 30x24½ in.  
Eliza McMillan Fund, 1930.

(Right) COLONEL MENDES COHEN, by Rembrandt Peale (1778-1860). Size  
30x24½ in. Eliza McMillan Fund, 1930.



(Left) OLD AGE (MRS. WEATHERBEE), by George Fuller (1822-1884). Size  
27x22 in.

(Right) NIGHT AND CLOUDS, by Albert P. Ryder (1847-1917). Size 12½x8½ in.

PAINTING



WINONA FALLS, by Alexander H. Wyant (1836-1892). Size 28x22½ in.



WOOD INTERIOR, by Ralph Blakelock (1847-1919). Size 16x24 in.

AMERICAN ART



STILL LIFE, by William M. Chase (1849-1916). Size 32x39 in.



THE BRIDGES, FLORENCE, by Frank Duveneck (1848-1919). Size 15½x23½ in.

PAINTING

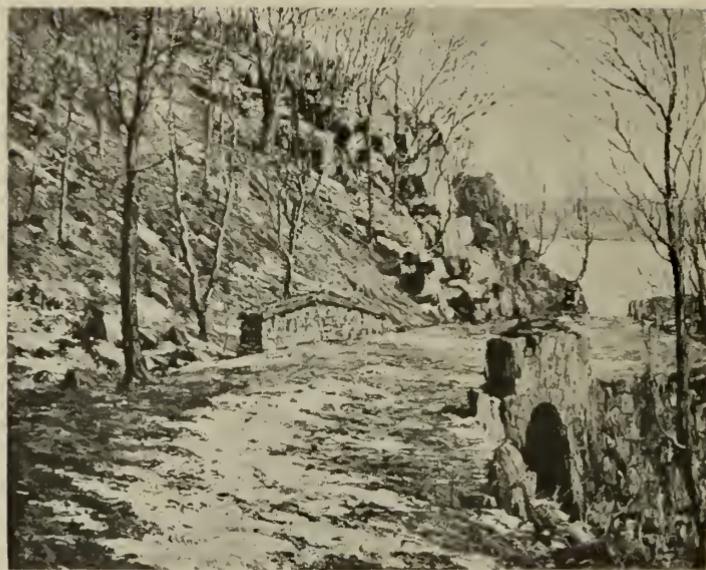


WINDHAM VILLAGE, by J. Alden Weir (1852-1919). Size 25x30 in.



MARCH WOODLANDS, by John H. Twachtman (1853-1902). Size 31½x44½ in.

AMERICAN ART



A ROAD BY THE PALISADES, by Ernest Lawson (1873- ). Size 39½x50 in.



SEPTEMBER FIELDS, by Daniel Garber (1880- ). Size 42x50 in.

PAINTING



TORN LINGERIE, by Frederick Carl Frieseke (1874- ). Size  $51\frac{3}{4} \times 51\frac{3}{4}$  in.

AMERICAN ART



ADORATION, by Charles W. Hawthorne (1872-1930). Size 60x49 in.



(Left) TULIPS IN WHITE PITCHER, by Eugene Speicher (1883- ). Size 21x16 in.

(Right) STILL LIFE, GREEN FRUIT, by Henry McFee (1886- ). Size 46x40 in.

PAINTING



MIDDAY IN THE HARBOR, by Hayley Lever (1876- ). Size 50x60 in.  
Eliza McMillan Fund, 1928.



(Left) BETALO RUBINO, DRAMATIC DANCER, by Robert Henri (1865-1929). Size 77x37 in.  
(Right) BELINDA STANDING, by Alexander Brook (1896- ). Size 50x28 in. Eliza McMillan Fund, 1932.



(Left) THE SUN VOW, Bronze, by Hermon A. MacNeil (1866- ). Height 7 $\frac{1}{2}$  in.  
(Right) YOUNG SOPHOCLES, Bronze, by John Donoghue (1853-1933). Height 9 $\frac{1}{2}$  in.

SCULPTURE



(Left) FRANK DUVENECK, Bronze, by Charles Grafly (1862-1939). Height 27 in.  
(Right) PLAYFULNESS, Bronze, by Paul Manship (1885- ). Height 12½ in.

AMERICAN DECORATIVE ARTS



VESTIBULE GALLERY, American Decorative Arts, Mainly Early Federal Period.

## AMERICAN DECORATIVE ARTS

Though after 1750 the greater part of the furniture and everyday implements used by the Colonists was made in this country, ceramics, glass, metalwork and decorative textiles were for the most part imported, as advertisements of the time witness. A considerable amount of fine cabinet work was also customarily brought from abroad either for the use of the wealthy or to serve as models for Colonial craftsmen. The native arts were thus never widely differentiated from those of the parent country save in degree of elaboration and the materials used. The conditions of life on this side of the Atlantic dictated economy, restraint and an appropriate scale which made for those variations and simplifications of design that give the early American crafts their particular charm. This persisted in part even when means for more display were at hand.

Until the beginning of the eighteenth century little was attempted by the Colonists in the way of formal interior architecture. The simple plan and finish of the Elizabethan cottage was adapted to local resources and needs. Decorative effect was confined to the proportions and turnings of the simple pine and oak furniture of Jacobean tradition. Panelled interiors in a modified Wren tradition and elaboration of door and mantel treatments began

to appear with the development of urban communities along the northern and central Atlantic seaboard and the financial success of the southern plantations. English Georgian architecture modified according to local material and conditions was universally adopted by the middle of the eighteenth century. By the time of the Revolution European visitors were able to remark that the material surroundings of social life in Philadelphia were equal to those enjoyed by the upper middle class in London.

The principal early centers of furniture making were in, or near, Boston, Newport, R. I., New York and Philadelphia. The names of Savery and Gostelow of Philadelphia and Goddard of Newport are connected with American variations of the Chippendale and Queen Anne styles, while those of McIntire of Salem, Seymour of Boston and Duncan

Phyfe of New York are linked with the versions of the Sheraton and Directoire styles which were in vogue before and after 1800.

In the Vestibule Gallery which serves as an anteroom to the period rooms, attention may be called to the settee and two side chairs from the workshop of Duncan Phyfe and the fine tambour secretary with bookcase top which came from the vicinity of Newburyport, Mass., about 1790.



SUGAR BOWL, Silver,  
by Paul Revere (1735-1818)

AMERICAN DECORATIVE ARTS



PINE PANELL ED ROOM, Charleston, S. C. American, ca. 1750.

## THE CHARLESTON ROOM

AMERICAN, SOUTH CAROLINA, ABOUT 1750

Charleston, South Carolina, was the principal port and urban center south of Virginia during the eighteenth century. As such it was the focus of the cultural life of the province as signified by the founding of the library in 1748 and the earlier establishment of the St. Cecilia musical society.

The space limitations of the city in contrast with the freedom of the plantation developed an appropriate architecture which is well illustrated by the old house at 61 Tradd Street from the second floor of which this room was taken.

The woodwork from floor to ceiling is of pine and dates from about 1750 as shown by the type of mouldings, the raised panels and the proportion of the openings. The five deeply recessed windows provided with window seats are divided between adjacent walls. Two doors flank the chimney breast and a single door breaks the panelling on the remaining side. With the exception of the finely carved Chippendale mantel which may have been added some decades after the room was built, the detail is quite simple, the whole depending for its effect on restraint and good proportion. The gray blue color suggested by remains of old paint was a not uncommon one in the middle of the eighteenth century and led naturally to the selection of red damask for the curtains which was also a favorite material of the period.

The furnishing of the room with pieces mainly of New England origin is not without precedent since a great deal of such material was sent from the Northern Colonies according to record. Most of the furnishings are examples of the Queen Anne style which was in vogue in the Colonies well into the second half of the century. The solidity and simplicity of line no doubt had an appeal to Colonial taste which was in general slow to adopt the intricacies of the Chippendale form.

Particular attention may be called to the New England highboy with branch walnut veneer, a piece of typically fine proportion and line, and also to the mid-eighteenth century lowboy probably from Rhode Island. The two chairs with bow-shaped top rails are also representative pieces of Pennsylvania origin illustrating the transition between the Queen Anne and Chippendale types. The brass chandelier which is of Flemish origin could well have been in use in a room of the period. Most of the more elaborate metalwork used in the Colonies during this period was imported from abroad. Also probably of European origin is the early eighteenth century mirror with frame of imitation oriental lacquer. Many pieces of this sort found their way into Colonial use.

AMERICAN DECORATIVE ARTS



PINE PANELLED ROOM, Alexandria, Va. American, ca. 1780.

## THE ALEXANDRIA ROOM

AMERICAN, VIRGINIA, ABOUT 1780

In the days before the City of Washington and the District of Columbia were created, Alexandria was the urban center of the valley of the Potomac. There Washington must have gone frequently on the business of his estate and thus made the acquaintance of John and Lawrence Hoooff who conducted their banking business on the first floor of the large brick house which is now 201 South Lee Street. The brothers were both members of the Masonic Lodge of which Washington was Master and their relationship with the great man must have been even closer since Lawrence was chosen to act as one of his pall bearers. In this room, therefore, which was the second floor parlor of the house, according to more than plausible tradition, the brothers received their august friend on many occasions during the last years of his retirement at Mount Vernon.

The design of the woodwork, erected probably not before 1780, shows the fondness of the Alexandrians for the style in vogue before the Revolution. The detail of the mantel and the door and window trim is boldly modelled after an earlier fashion but the fret motives used in their decoration reveal the late date of the actual execution. The room is not large but the symmetry of its arrangement lends it a formal dignity which is imposing in effect.

In the present installation of the room advantage has been taken of the retarded style of its design to use furniture of the modified Chippendale type which was in fashion in the Colonies between 1750 and 1775. It seems probable that most of the furniture used in the South during this period was either imported from England or brought down from the industrial centers in the Northern Colonies. The shops of Philadelphia owned by such men as Savery and Gostelow were famous for the quality of their work particularly in chair making. Two of the side chairs and the lowboy and card table used against the window wall are probably from these Philadelphia cabinet shops. Most of the rest of the furniture in the room is of New England origin where Goddard of Newport, Rhode Island, made his reputation by his development of the "block-front" design.

From contemporary accounts it is fairly evident that the furnishing of such rooms as this among the well-to-do was more or less standardized, that is to say, a room of this character would contain a highboy and a lowboy to correspond, probably one or two tables used for cards or serving tea, a desk either with or without a bookcase top, and one or two pieces of upholstered furniture and an appropriate number of arm or side chairs. Mirrors would quite often be found, as in the English Georgian rooms, between the windows, and framed engravings or portraits in oil were hung upon the walls. The majority of the textiles such as rugs, hangings and upholstery material were generally made of imported fabrics. Accessories such as fine porcelain and glass were also brought across the ocean since Colonial products were generally limited to more bulky materials and the necessities of common usage.

AMERICAN DECORATIVE ARTS



ROOM FROM PUTNAM-HANSON HOUSE, Salem, Mass., attrib. to Samuel McIntire. American, ca. 1800.

## THE SALEM ROOM

AMERICAN, NEW ENGLAND, ABOUT 1800

This room was removed much as it stands, with the exception of the furniture, from a double dwelling long known as the Putnam-Hanson House but originally built as a public hostelry called Frye's Tavern. Occasionally such taverns, through the enterprise of their owners, were fitted up to accommodate guests of note or social occasions of importance in the community and considerable pains spent on the construction of public rooms for this purpose.

The delicacy of the woodwork and mantel with its characteristic decoration supports the tradition that Samuel McIntire, the leading builder, architect and wood carver of Salem during the early years of the nineteenth century, was its author. McIntire like other New England craftsmen was inspired by architectural handbooks based on the Adam style and strongly influenced by the wood technique of the ship's carpenter with its necessary delicacy of scale.

The room has now been installed to give an idea of a typical dining room of the period furnished with contemporary American adaptations of the Hepplewhite and Sheraton styles.

The sideboard is a very good example of a type found in the neighborhood of Boston. Panels of satinwood have been used with great delicacy to form a pattern of golden tones against the rich, warm brown of the mahogany. Between the two windows on the opposite side of the room from the fireplace is a Pembroke table with simple tapered legs which, however, at their juncture with the frame are decorated with marquetry medallions of the arms of the United States. This is a good example of a decorative motive found on American pieces designed in the patriotic fervor of post-Revolutionary days. The mahogany table is of the extension type with reeded legs similar to those coming from the workshop of Duncan Phyfe of New York. The chairs adjoining the table are typical Hepplewhite in design, those under the windows being equally representative of American Sheraton forms. The "grandfather" or tall case clock is a fine example of the work of Simon Willard, the famous clock maker of Roxbury, Massachusetts.

The most striking feature of the ensemble is the hand-blocked wall paper of French manufacture, probably by Dufour of Paris, which has always been part of the room. Time has faded the color to pleasing softness without destroying its definition. It shows the East Indies as imagined from hearsay by a European — nautch dances, tiger hunts and strange architecture—all in a naive jumble. The close trade connection of Salem with the remote Orient must have made such pictures particularly pleasing to its seafaring inhabitants.

AMERICAN DECORATIVE ARTS



ROOM FROM NEWBURYPORT, MASS., American, about 1810.

## THE NEWBURYPORT ROOM

AMERICAN, NEW ENGLAND, ABOUT 1810

The woodwork of this room is based upon the classical designs popularized in England by the brothers Adam. These were interpreted by American craftsmen and designers with further variations due to the exigencies of climate, materials available and the capabilities of local workmen.

Newburyport and the adjacent towns upon the New England seacoast had enjoyed during the late eighteenth and early nineteenth centuries a great wave of prosperity due to the proximity of timber for shipbuilding and the development of a thriving trade with the Orient. As wealth was accumulated local craftsmen found increased employment also in building activities which even today is reflected in the architectural character of the region. The present room recently removed from a small house in Newburyport has the modest dimensions and low ceiling which the rigorous New England climate and primitive methods of heating required as the most practical arrangement for comfort.

The wealth of detail employed in the enrichment of the mouldings and the introduction of a double mantel in a room of such unpretentious size, are plausibly explained as resulting from the close connection of designers and craftsmen with the shipbuilding industry and its tradition of compact and finely executed cabin architecture. Dado and cornice are carved or incised with a wealth of geometric ornament in free adaptation of classical form suitable for execution with simple tools. The plaster walls have been painted although originally often papered. The windows have been furnished with curtains of a floral unglazed chintz approximately contemporary with the woodwork.

The room has been supplied with furniture of the period from about 1790 to 1820 selected to illustrate as far as possible the typical furnishings of a bedroom of the period. This furniture, mostly of the Sheraton type and often veneered with contrasting woods, will be observed to carry out the contemporary idea of delicacy and fineness of proportions so admirably expressed in the woodwork of the room itself. The inlaid bureau with spool-turned corner supports is a characteristic example of New England furniture as is also the small gilded mirror, decorated with the arms of Rhode Island, which hangs above it. The Staffordshire wash basin, with its representation of *Lafayette at the Tomb of Franklin*, the ewer, also decorated with patriotic motifs, and the dainty inlaid washstand form a picturesque group. Candlesticks of Sheffield and pewter, whale oil lamps on the mantel and a central lighting fixture reproducing another type of lamp used with whale oil, recall the usual methods of artificial illumination in the early nineteenth century.



HIGHBOY, Walnut, American, New England, about 1730.

An excellent example of the Colonial feeling for fine proportion and line. Richness of effect is obtained by veneers of branch walnut on the drawer fronts and the use of engraved hardware. In style it follows the Queen Anne type which retained its popularity in this country until the Revolution.

PRINTS



## PRINTS

The print collection is divided into two general groups, prints by Old Masters and modern prints, the end of the eighteenth century serving roughly to mark the dividing line. The individual prints are arranged by schools, with engravings, etchings and woodcuts shown side by side as they occur in each school.

**PRINTS BY OLD MASTERS:** The Italian group traces the development of the school from prints in the niello manner and early book illustrations through the work of Mantegna (1431-1506) and Marcantonio (1480-1530) to the landscapes of Canaletto (1697-1768) and the *Vari Capricci* series of Tiepolo (1726-1804). Several primitive fifteenth century woodcuts introduce the German group. Following these are examples by Schongauer (1440-1491) and Dürer (1471-1528). The collection of the latter's work is notable for its fine impressions and includes the engravings *Melancholia*, *Knight, Death and the Devil*, *The Great Fortune* and *Erasmus* and the wood engravings, *Triumphal Chariot of Maximilian*, *Ulrich Varnbüler* and other well-known titles. Prints by H. S. Beham, Barthel Beham, Pencz and Altdorfer illustrate the fine scale work of the "Little Masters." The Netherlandish Group contains representative prints by Lucas van Leyden (1494-1533), Van Dyck and Rembrandt. The Rembrandt collection shows the evolution of the master's style from the open line work of his youthful period to the dramatic light and shade attained in such plates as *Christ Healing the Sick* and *Christ Preaching*.

**PRINTS BY MODERN MASTERS:** This group embraces the work of nineteenth and twentieth century British, American, Spanish and French artists. Beginning with plates by John Crome (1768-1821), Samuel Palmer (1805-1881) and Andrew Geddes (1783-1844) the British school is rounded out by the work of such contemporaries as James McBey, Sir D. Y. Cameron, Sir Frank Short, Gerald L. Brockhurst, F. L. Griggs, Muirhead Bone, Robert S. Austin, Frank Brangwyn and others.

The American section extends from reproductive woodcuts by Timothy Cole and Henry Wolf to the lithographs of George Bellows, shown in the dramatic *Death of Edith Cavell* and other subjects. A group of Whistler's etchings and lithographs shows his splendid capacity for suggesting space and atmosphere. They range from the early *Unsafe Tenement* through typical examples of the Thames Series to the delicate impressions of *Little Venice* and *Nocturne Palaces*. The American group also embraces the work of MacLaughlan, Ruzicka, Davies, Heintzelman, Levy, Haskell, Webster, Benson and others.

The French section centers about a group of etchings by Charles Meryon (1821-1868), whose work attains high rank by its sombre imaginative quality as expressed in the fantastic gargoyle *Le Stryge*, the uncanny light of *Le Petit Pont* and the gruesome *La Morgue, Paris*. Typical lithographs illustrate the work of Ingres, Daumier, Toulouse-Lautrec and Matisse. Etchings by Millet and Forain show the deep human sympathy which animates the works of these masters.

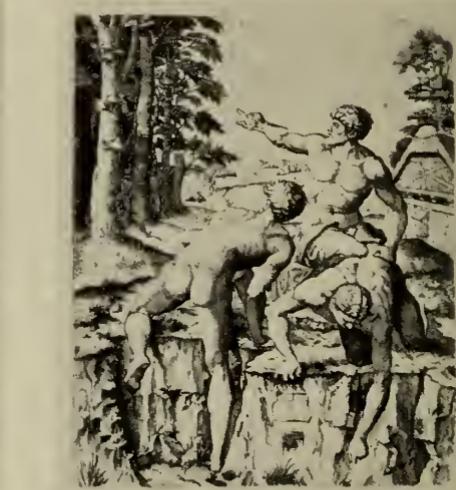


BATTLE OF SEA GODS (The Left Half), by Andrea Mantegna (1431-1506).



(Left) ST. JOHN THE BAPTIST, Engraving, by Julius Campagnola (1482-1514?).

(Right) THE CLIMBERS, Engraving after Michelangelo, by Marcantonio Raimondi (ca. 1480-1534).





(Left) ADAM AND EVE, Woodcut, by Hans Baldung Grien (ca. 1480-1545).

(Right) ORNAMENT WITH VASE, Engraving, by Heinrich Aldegraver (1502-ca. 1555).



(Left) THE EMPEROR CHARLES V, Etching, by Hieronymus Hopfer, XVI Century.

(Right) CHRIST BEFORE THE HIGH PRIEST, Engraving, by Martin Schongauer (1440-91).



THE GREAT FORTUNE, Engraving, by Albrecht Dürer (1471-1528).

Albrecht Dürer was not only a painter and engraver but a profound thinker who endeavored to give expression in his work to the intellectual ideas of his friends and associates, the Humanists, of whose activities his native city of Nuremberg was an important center. His art is frequently of allegorical significance embodying the current thought of his day.

The engraving called *The Great Fortune*, or *Nemesis*, partakes of this symbolic or allusive character and was designed to please the intellectual taste of the time. It is an excellent example of Dürer's unsurpassed skill as an engraver on copper.



SAMSON SLAYING THE LION, Woodcut, by Albrecht Dürer (1471-1528).

The evidence indicates that the blocks for Dürer's woodcuts were engraved from his designs by skilled craftsmen perhaps working under the artist's direct supervision and trained to give a faithful facsimile of his drawing. The delicate technique and subtle intellectual quality of the copper plates are fitly replaced in the woodcuts by skilfully controlled line and a vigor of expression and design calculated to appeal to popular taste. The woodcut of *Samson Slaying the Lion* is one of the earlier single blocks of about 1495-1500 and is of characteristically striking pattern and fascinating detail.



THE DANCE OF THE MAGDALEN, Engraving, by Lucas van Leyden (1494-1533).



(Left) CHRIST HEALING THE CRIPPLE, Woodcut, by an anonymous Dutch artist, XV Century.

(Right) REMBRANDT IN CAP AND PLUME, Etching, by Rembrandt (1606-1669).





THE DEATH OF THE VIRGIN, Etching, by Rembrandt (1606-1669).

In this print, dated 1639, we find the use of dry point, that is, delicate lines scratched upon the bare copper plate to supplement the etched line in the development of the shadows. As an expression of piety and the solemnity of death, it ranks as one of Rembrandt's greatest etchings.



(Left) ST. SEBASTIAN WITH SS. ANTHONY AND ROCH, Engraving, by Jean Duvet (1485-ca. 1561).  
(Right) CLAUDE DERUET, Engraving, by Jacques Callot (1592-1635).



(Left) POMPONE DE BELLIEVRE, Engraving, After LeBrun, by Robert Nanteuil (1623-1678).  
(Right) FREDERIC SYLVESTER DOUGLAS, Lithograph, by J. A. D. Ingres (1780-1867).

FRENCH PRINTS



(Left) UN ANACREON DE BARRIERS (Bohemes Series), Lithograph, by Paul Gavarni (1801-1866), Anonymous gift, 1933.

(Right) THE ASS AND THE TWO THIEVES, Lithograph, by Honoré Daumier (1808-1879).



(Left) LE PETIT PONT, Etching, by Charles Meryon (1821-1868).

(Right) LA SORTIE DU BAIN (Petite Planche), Lithograph, by Edgar Degas (1834-1917).



(Left) *LA LOGE AU MASCARON DORÉ*, Color Lithograph, by Henri De Toulouse-Lautrec (1864-1901).

(Right) *SEATED ODALISQUE*, No. 2, Lithograph, by Henri Matisse (1869- ).

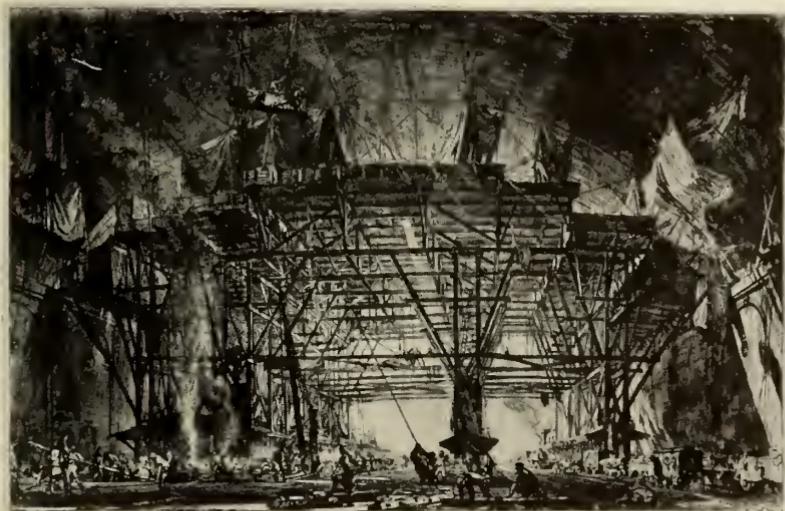


AU RESTAURANT, Lithograph, by Jean Louis Forain (1853-1931).

PRINTS



(Left) MRS. CHARLES NAGEL, Etching, by Anders L. Zorn (1860-1920). Swedish.  
(Right) SELF-PORTRAIT, Etching, by Francisco Goya (1746-1828). Spanish.

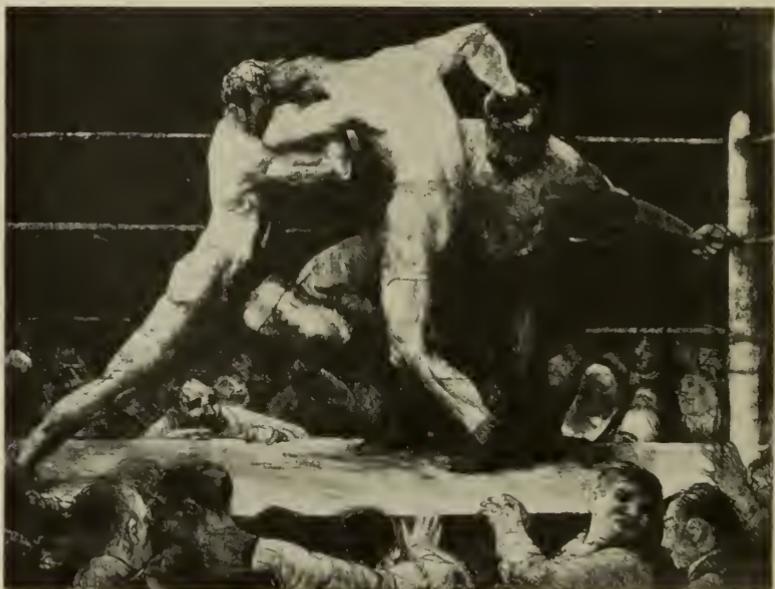


THE GREAT GANTRY, CHARING CROSS STATION, Dry Point, by Muirhead Bone (1876- ). British.

AMERICAN PRINTS



LITTLE VENICE, Etching, by J. A. McN. Whistler (1834-1903).



STAG AT SHARKEY'S, Lithograph, by George W. Bellows (1882-1925).

EASTERN ART



## ART OF THE NEAR EAST

Most of the objects in this department are of Mohammedan origin, the products of the countries which came under the sway of the armies of Islam following the wars of conquest initiated by Mohammed after his flight from Mecca in 622 A.D. The principal regions represented are Persia, Arabia, Syria, Mesopotamia, Asia Minor, the Caucasus and India. Much of the kinship in style to be observed in the art of these often widely separated lands after their subjugation is traceable to certain tenets of Islam. The teachings of Mohammed forbade the representation of human and animal figures and hence it came about that Mohammedan art is largely decorative, its ornament based upon geometric and floral motifs. This rule of the Prophet against representing living creatures was, however, often violated.

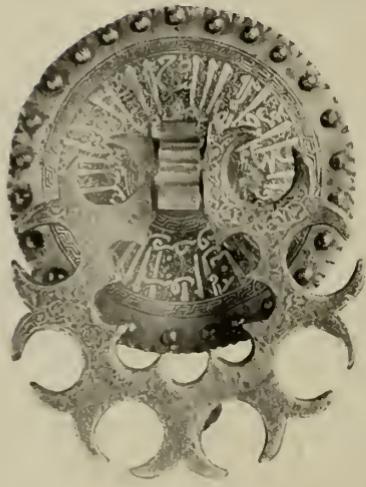
It is probable that the most distinctive artistic achievement of the Mohammedan peoples lies in their magnificent textiles, particularly the rugs, which are to be found in the original or in reproduction throughout the world. A description of the extensive rug collection presented by James F. Ballard will be found elsewhere in the handbook.

To the ceramic arts the Near East has also made remarkable contributions, the invention of lustre glazes being one of the most important. The collection includes pottery and faience excavated from the ruins of Rakka, Rhages, Sultanabad and other cities which were destroyed by successive waves of invasion. Among these pieces are jars, bowls and tiles of the twelfth to the fourteenth centuries with decoration in lustre, gold, turquoise, and other colors. On several will be observed in addition to the orthodox scrolls and floral ornament, representations of human figures and of animals outlined in flowing, rhythmic brush strokes.

From a very remote time the Orientals have been adept at metal-working and in the Mohammedan period brought to a high degree of perfection the arts of fabricating fine steel and of engraving and damascening in gold and silver. Specimens of Persian arms and armor (1600-1800 A.D.) show the peculiar layered quality of "Damascus" steel as well as its characteristic decoration with incised ornament and metal inlay. Candlesticks, boxes and vessels in brass and bronze also engraved and inlaid with precious metals, exhibit typical allover ornamentation in which a prominent part is played by decorative inscriptions and arabesques—the gracefully curving and interlacing scrolls developed by Mohammedan designers. Other decorative arts of Islamic origin shown, include carved chest fronts, pages of text and illustrations from illuminated manuscripts, book covers in lacquer and other objects.



SWORD HILT, Gold, Persian, XIII-XIV Century. Size  $3\frac{1}{2} \times 4\frac{3}{8}$  in.



(Left) DOOR KNOCKER, Bronze, Moorish, Cordova, XIV Century. Dia.  $9\frac{1}{4}$  in.  
(Right) CANDLESTICK, Bronze with Silver Inlay, Persian, ca. 1300 A.D. Height  $11\frac{1}{2}$  in.

METALWORK



TWELVE-SIDED BOX, Bronze, Persian, XIV Century. Height 11 in.

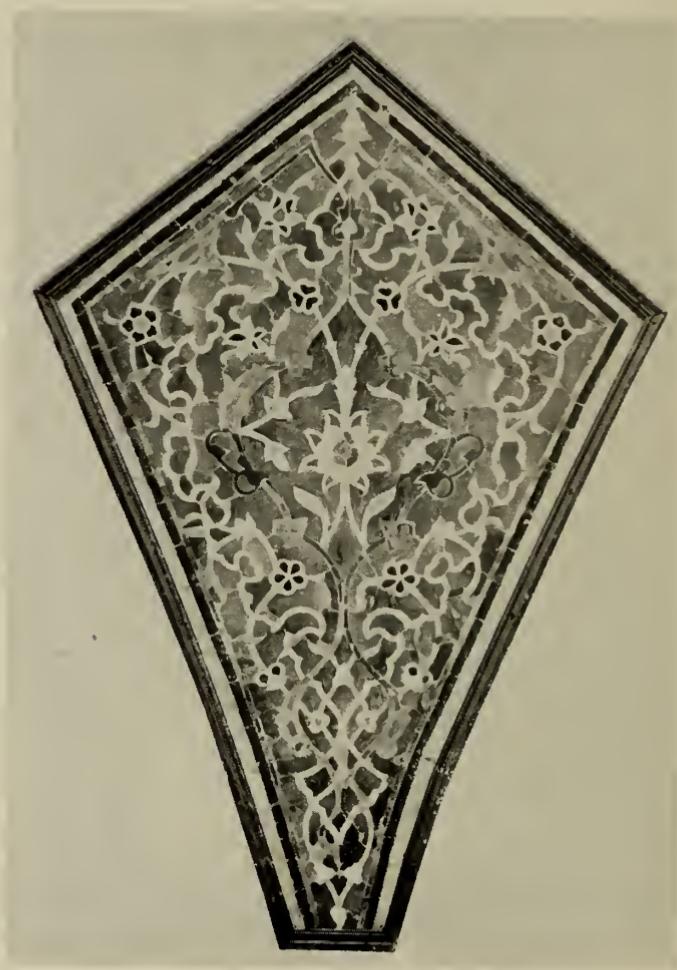


(Left) STEEL HELMET, Persian, Late XVI Century. Diameter 8 in.  
(Right) CANDLESTICK, Bronze, Persian, XVII Century. Height 12 $\frac{3}{8}$  in.

ART OF THE NEAR EAST



DAGGER WITH BLOOD CHANNEL, "Damascus" Steel, Persian, XVII Century.  
Length 13½ in.



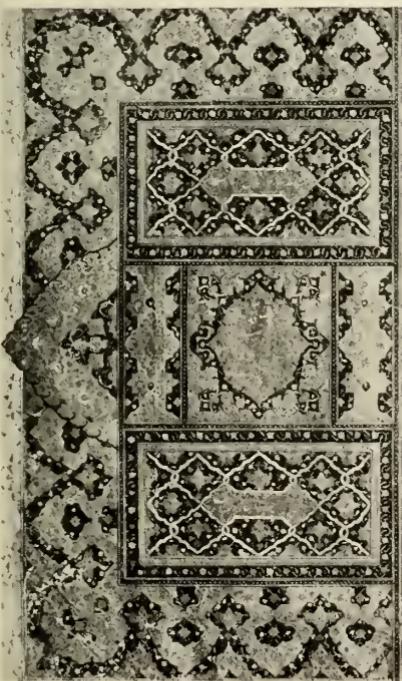
MOSAIC TILE, Persian, XV-XVI Century. Height 44½ in.

DECORATIVE ARTS



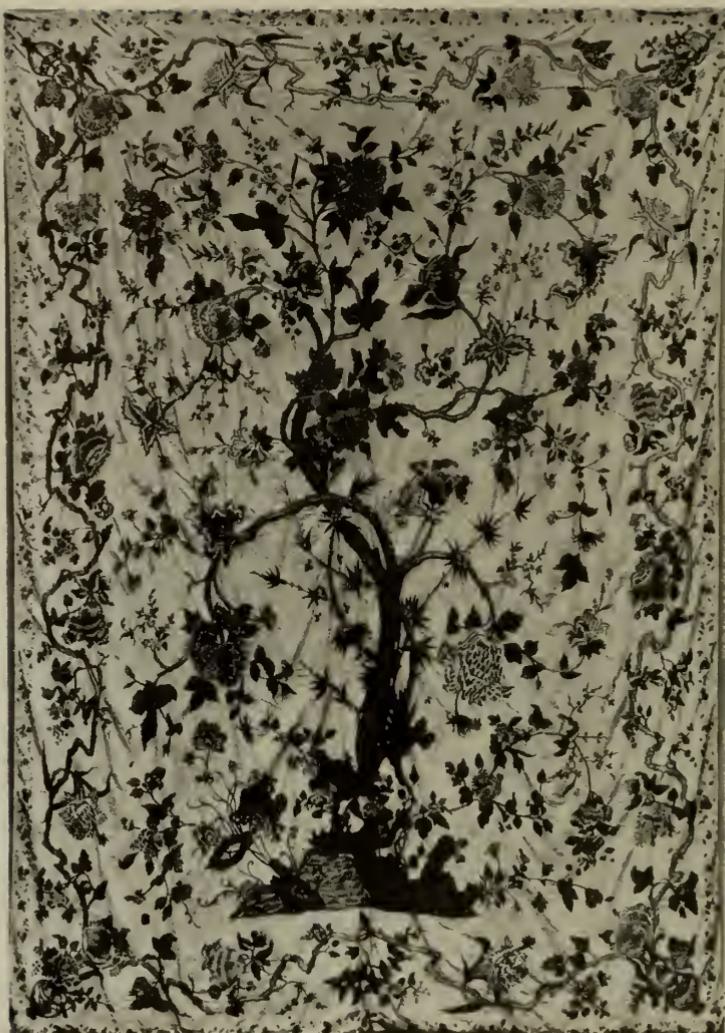
(Left) POTTERY BOWL, Persian, Sultanabad, XIV Century. Diameter  $8\frac{11}{16}$  in.

(Right) POTTERY BOWL, Persian, Rhages, XIII Century. Diameter  $8\frac{3}{4}$  in.



(Left) ILLUMINATED BOOK PAGE, Persian, XVI Century.

(Right) VELVET, Persian, XVI-XVII Century.



EMBROIDERED HANGING from Kashmir, XVIII Century. Size 132½x98 in.

Embroidered in silk on a cotton ground, the pattern is typical of South India, though the stitch is that of Kashmir. It probably represents the sacred tree bearing on its branches all manner of flowers and fruit. Cruder examples of this same design in print were exported to Europe in large quantities during the eighteenth and nineteenth centuries.

## ORIENTAL RUGS

In 1929 the late James F. Ballard presented to the Museum a comprehensive collection of more than seventy Oriental rugs. The rugs in this collection belong to various periods from the fifteenth to the nineteenth century and illustrate typical patterns and color schemes of all the countries celebrated for the weaving of fine rugs. The representation of the Asia Minor region is especially extensive.

The weaving of rugs in the Orient is of great antiquity, having been practised in the ancient empires of Babylonia and Assyria, though it is not definitely known if these early rugs had a pile surface or were of smooth faced tapestry-like weave. The period of the origin of knotted pile rugs is therefore unknown, though fragments of this type of weave have been excavated in Chinese Turkestan which belong to the third and fifth centuries A.D. A Coptic fragment dated about 400 A.D. is the earliest known example of pile weaving from the Near East. A few rugs survive from the thirteenth century but most existing examples were woven after 1500 A.D.

The finest rugs now known were made in Persia during the "classical" period of the sixteenth and seventeenth century. The Ballard collection contains several types of Persian rugs. A seventeenth century specimen is of the so-called Ispahan type, attributed to the weavers of Herat. Another variety of great interest is a so-called Polish rug, perhaps woven at Ispahan in the seventeenth century as a gift for a European prince.

The Indian rugs in the collection represent all the known types, including designs closely related to the Persian Herat variety and others of the more native Hindu style which were produced in the period of the Mughal Emperor Shah Jahan (1627-1658).

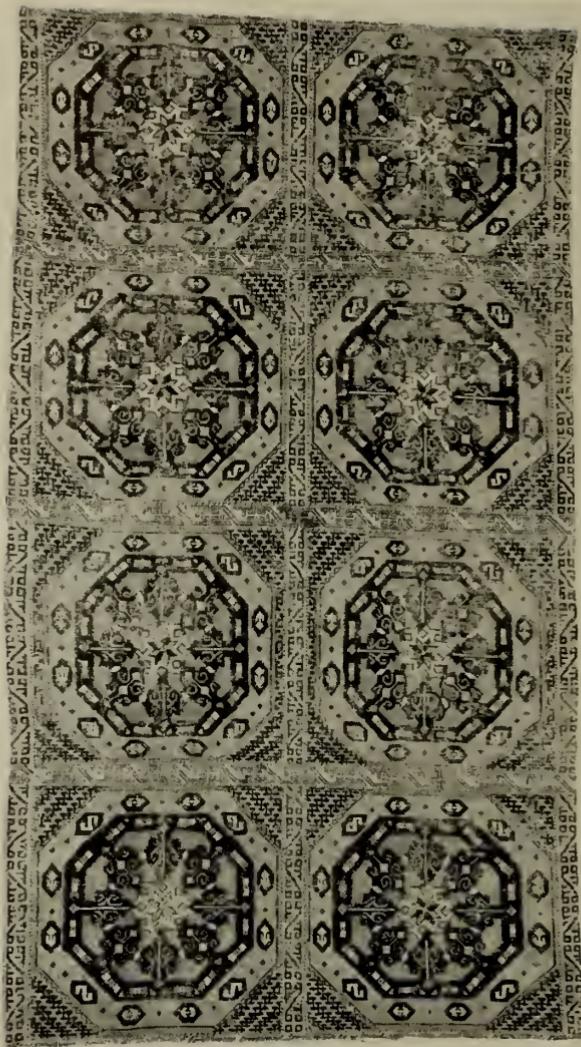
Two Spanish rugs are included, both woven under Oriental influences introduced by the Moors. One is a fifteenth century compartment rug, the other a Mudjar rug of the following century with Renaissance motives in the border.

From Asia Minor is a sixteenth century medallion rug of the type frequently represented in the paintings of Holbein, as well as important groups of Ushak and Bergama rugs. From the regions of Ghordes, Kula and Ladik comes an extensive series of prayer rugs of the eighteenth century.

An Egyptian rug of a type long attributed to the weavers of Damascus was probably made in the Mamluk period (sixteenth to seventeenth century). It has a geometric pattern apparently derived from a tile design.

From the region of the Caucasus is a "dragon" rug of the seventeenth century, its design, in which dragon-like creatures appear, probably derived from the so-called Armenian rugs of Kula. Rugs from Baku, Kazak and Kuba illustrate further Caucasian types.

The collection also contains several specimens of Central Asiatic types and two Chinese rugs of characteristic patterns.



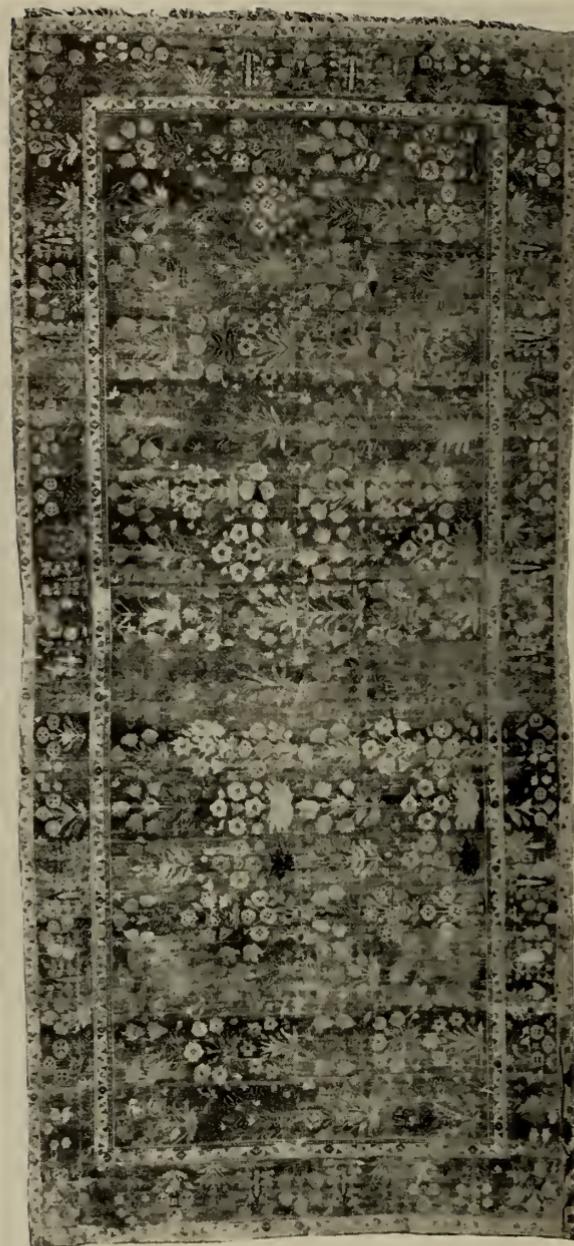
COMPARTMENT RUG, Hispano-Moresque, XV Century. Size 108x61 in. Gift of James F. Ballard, 1929.

Woven in Spain under Moorish influence. Geometrical pattern derived from tile work. Bands of meaningless "Kufic" inscriptions bordering the compartments. Bright color scheme characteristic of Moorish art of Spain and North Africa.



INDIAN RUG, Lahore, First Half of XVII Century. Size 77x48 in. Gift of James F. Ballard, 1929.

Old rose field with so-called Ispahan pattern of the Persian Herati rugs. Design of floral scrolls, palmettes and Chinese cloud bands.



FLORAL RUG, Indian, Period of Shah Jahan (1627-1658). Size 222x102 in. Gift of James F. Ballard, 1929.

Red field with pattern of various plants in naturalistic rendition typical of Hindu weavers. One of a set of rugs made for the palace of Mirza Rajah at Amber (Jai Singh) about 1630.



MEDALLION RUG, Turkish, Asia Minor, Ushak, First Half of the XVII Century. Size 6'7x4'1 inches.  
Gift of James F. Ballard, 1929.

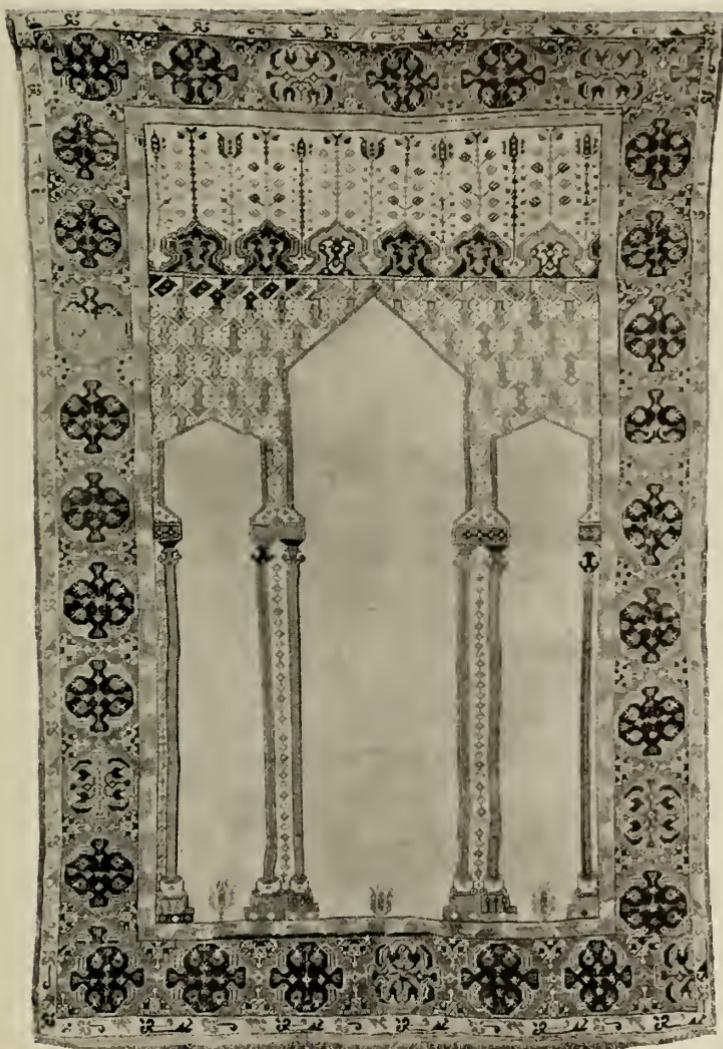
Dark red field with medallions and parts of medallions in blue. Formerly in the Holstein Collection.



ARABESQUE RUG, Turkish, Asia Minor, Ushak, XVII Century. Size 67x43 in.  
Gift of James F. Ballard, 1929.

On the border a design of simulated Kufic writing. Rugs of similar pattern are represented in portraits by Holbein.

ASIA MINOR



PRAYER RUG, Turkish, Asia Minor, Ladik, XVIII-XIX Century. Size 72x48 in.  
Gift of James F. Ballard, 1929.

Triple arched niche on a creamy white field, border of a row of compartments with conventional floral devices.



STUCCO HEAD, From Central Asia, *ca.* IV-V Century A.D. Height 9½ in.

This head is one of a group of Buddhist sculptures discovered in the Tarim basin in Chinese Turkestan to the east of the Afghan border. This general region to the north of India, embracing ancient Gandhara, was opened to the influence of Greek culture by the invasion of Alexander and has long been recognized as the meeting point of the civilizations of the East and the West. The purity of form and classic profiles of these heads from Central Asia have been traced to Greek influence probably derived through Gandhara, and the suggestion has been made that the spiritual sensitiveness which they exhibit came about through the reaction of Buddhism upon the artistic heritage earlier derived from Hellenic sources.

## CHINESE ART

For more than three thousand years China has maintained a distinct culture which has weathered the rise and decay of powerful dynasties and withstood the misfortunes of foreign conquest. Though these vicissitudes have often left a strong imprint upon the art of the country they have never destroyed its essential racial characteristics nor indeed seriously interrupted its steady development which has continued until comparatively recently. All the great epochs of Chinese culture are represented in the Museum's collection, the larger portion of which falls into four general groups: Bronzes, Jades, Pottery and Porcelain, and Paintings.

Among the oldest remains of Chinese art are bronze objects and carved jades, both owing their survival in great measure to ancient burial customs. The collection contains a number of bronze vessels of ceremonial types such as were used in the ancient rituals, as well as ornaments, bells, mirrors and statuettes extending in period from the Chou dynasty (1122-255 B.C.) to the Sung dynasty (960-1279 A.D.).

The jades include many ancient types such as symbols of the early cosmic religion, emblems of authority of officials, amulets for preserving the body after death, and astronomical and musical instruments. With the jades are shown objects carved from lapis lazuli, crystal, agate and other hard stones.

The pottery and porcelains exemplify the development of the art from prehistoric earthenware to late eighteenth century porcelain. Various tomb or burial pieces illustrate the green glazed pottery of the Han dynasty (206 B.C.-220 A.D.). The typical white-bodied earthenware of the T'ang dynasty (617-907 A.D.) is shown in vessels and tomb effigies with glaze of splashed colors. The refinement reached in the Sung dynasty (960-1279 A.D.) may be seen in the subtly variegated tones of the colored glazes and in the delicate relief carving of the white wares. The technical perfection attained later, particularly in the seventeenth and eighteenth centuries is shown in numerous examples in solid colors or with polychrome decoration.

## THE CHINESE DYNASTIES

Shang Dynasty	1766-1122 B.C.
Chou Dynasty	1122- 255 B.C.
Ch'in Dynasty	255- 206 B.C.
Han Dynasty	206 B.C.- 220 A.D.
Three Kingdoms	220- 265 A.D.
Six Dynasties	265- 617 A.D.
T'ang Dynasty	617- 907 A.D.
Five Dynasties	907- 960 A.D.
Sung Dynasty	960-1279 A.D.
Yüan Dynasty	1279-1368 A.D.
Ming Dynasty	1368-1644 A.D.
Ch'ing (Tartar) Dynasty	1644-1912 A.D.
K'ang-Hsi, reigned	1662-1722 A.D.
Yung-Cheng, reigned	1723-1735 A.D.
Ch'ien Lung, reigned	1736-1795 A.D.
Chia-Ch'ing, reigned	1796-1820 A.D.



TEMPLE BELL, Bronze, Style of Ch'in Dynasty (255-206 B.C.) Height  $20\frac{5}{16}$  in.



CHARIOT (?) ORNAMENTS, Bronze, Style of Chou Dynasty (1122-255 B.C.). Lengths  $12\frac{3}{4}$ , 11 and 11 in.

BRONZES



BEAR, Gilt Bronze, Style of Han Dynasty (B.C. 206-220 A.D.). Height  $5\frac{3}{8}$  in.



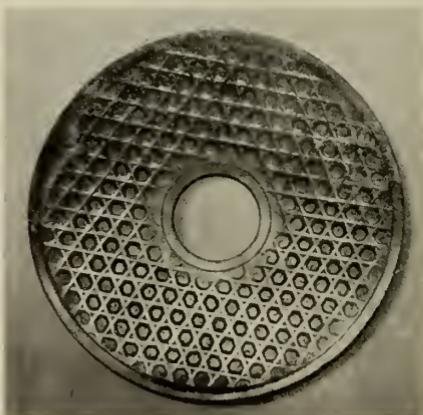
(Left) BRONZE MIRROR, Style of Han Dynasty (B.C. 206-220 A.D.). Diameter  $6\frac{3}{4}$  in.

(Right) BRONZE MIRROR, Style of T'ang Dynasty (617-907 A.D.). Diameter  $4\frac{5}{8}$  in.





STATUETTE OF KWAN-YIN, Gilt Bronze, Style of T'ang Dynasty (617-907 A.D.). Height 11 in.



(Left) JADE DISK "KU PI", Han Dynasty (206 B.C.-220 A.D.). Diameter  $6\frac{5}{16}$  in.  
(Right) NEOLITHIC POTTERY VASE, From Kansu Province. Height 10 in.

CERAMICS



(Left) POTTERY HILL JAR, Han Style. Height 10½ in.  
(Right) POTTERY JAR, T'ang Style. Height 7¾ in.



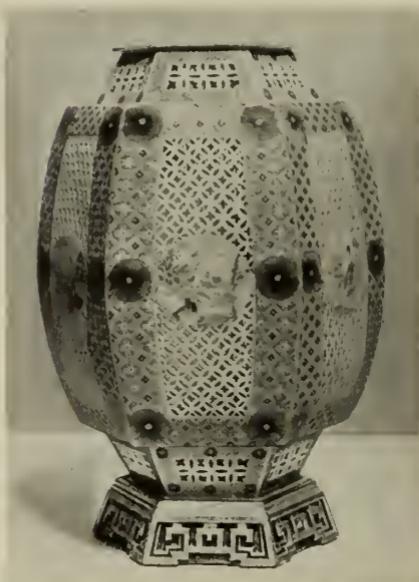
CHÜN YAO BULB BOWL, Pottery, Sung Dynasty (960-1279 A.D.). Diameter 8½ in.



CELADON INCENSE BURNERS, Porcelain (?), Yüan Dynasty (1279-1368) or Later.



(Left) VASE, "Ostrich Egg" Glaze, Porcelain (?), Chinese, XIII-XIV Century. Height  $17\frac{1}{2}$  in.  
(Right) "SANG DE BOEUF" VASE, Porcelain, Chinese, XVIII Century. Height  $11\frac{3}{16}$  in.



(Left) LANTERN, "Egg Shell" Porcelain, Chinese, XVIII Century. Height  $10\frac{3}{4}$  in.  
(Right) CELADON VASE, Pottery, Korean, X-XIV Century. Height  $11\frac{1}{4}$  in.

PAINTINGS



SCROLL PAINTING ON SILK (Detail), Attrib. to Liu Tsai, Sung Dynasty, XII Century. L. of Scroll  $99\frac{3}{8}$  in.



(Left) A BUDDHA AND ATTENDANTS, Sui Dynasty, Dated 607 A.D. Size  $12\frac{1}{2} \times 12\frac{1}{2}$  in.



(Right) PORTRAIT, GENERAL KUO TZU-I(?) Monochrome Wash Drawing on Paper, ca. XV Century. Size  $86 \times 36\frac{1}{2}$  in.

## JAPANESE ART

Although finding the source of their artistic inspiration in China, especially after the introduction of Buddhism in the sixth century, Japanese artists and craftsmen have never been merely imitators, and have imparted a distinctively national character to their productions. Not only have they developed distinguished schools of painting and sculpture but have attained a high perfection as workers in lacquer, metal, carving, pottery, color printing and other crafts.

The bitter civil wars which flourished in Japan at different periods served to stimulate the crafts of the armorer and swordsmith. The two suits of armor shown are made largely of segments of ox hide closely laced together to form a light and flexible protection. A favorite weapon in the duel-like battles was a long keen-edged sword wielded with both hands. Great skill was lavished upon the sword mountings, particularly the tsuba or guard of which the Samurai or feudal warrior often possessed several to match different costumes. The examples on display, mostly of iron or bronze, are pierced, chased or inlaid with colored alloys in a fascinating variety of designs.

The Japanese attained great perfection in lacquer work, producing a variety of objects of remarkable durability, exquisite finish and distinctive decoration. A favorite subject of the lacquerer was the inro, a little box made in sections for carrying medicine and worn suspended from the girdle. Specimens shown are of black, red and gold lacquer with decoration usually based on Oriental mythology. The netsukes or buttons by which the inros are held in the girdle are frequently lacquered or carved in plant, animal or human forms with exquisite skill.

The Japanese pottery and porcelains shown range from the heavy, often grotesquely modelled pieces with thick, unctuous glazes of variegated colors to thinly potted porcelains with highly refined decoration. Of great interest is a group of small pottery tea jars with streaked or flowing glazes, for use in the tea ceremony.

One of the most delightful approaches to Oriental art is afforded by the charming color patterns and rhythmic lines of Japanese prints. These prints originated in the early seventeenth century to fill a wide demand for low-priced pictures of actors, wrestlers, the beauties of the Yoshiwara, famous scenes and other popular subjects, all embraced under the more or less reproachful term ukiyo-e or "pictures of the fleeting world." The Museum possesses an interesting group of Japanese prints embracing both figure subjects and landscapes. Among the artists represented are Toyonobu (1711-85), Korusai (1740-82), Shunko (1760?-1827), Toyokuni (1776-1825), Sharaku (1760-99?), Hokusai (1760-1849) and Hiroshige (1797-1858).



AMIDA AND TWO ATTENDANTS, Colors and Gold on Silk, Ashikaga Period (1336-1572). Size  $37\frac{7}{16} \times 22\frac{1}{2}$  in.

This Buddhist composition represents Amida, Buddha of "Immeasurable Light," accompanied by two attendants, Kwannon and Seishi. The painting reflects the popular conception of Amida and his attendants as deities of mercy and compassion. It illustrates also the indebtedness of the painters of Japan to Chinese art.

JAPANESE ART



SUIT OF ARMOR, XVIII Century. Height 72 in.



GROUP OF SWORD GUARDS, XVIII-XIX Century.

COLOR PRINTS



AN ACTOR IN A FEMALE ROLE, By Sharaku (ca. 1760-1799).



MOUNTAIN, SNOW AND RIVER ON THE KISO ROAD (Triptych), by Hiroshige (1797-1858).



(Left) THE ACTOR SEGAWA KIKUNOJO AS A BRIDE, Color Print, by Katsukawa Shunko (1760-1827).

(Right) A CHILD'S FIRST VISIT TO A TEMPLE, Color Print, by Torii Kiyonaga (1752-1815).



"NO" DANCER'S MASK, Carved and lacquered wood, ca. 1700.

## CITY ART MUSEUM OF ST. LOUIS

### GENERAL INFORMATION

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EDWARD A. FAUST	<i>Second Vice-President</i>
WILLIAM BOOTH PAPIN	<i>Treasurer</i>
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#### *Staff of the Museum*

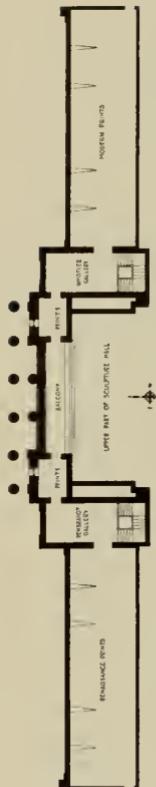
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JAMES B. MUSICK	<i>Secretary</i>
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ELISE MARDORF	<i>Assistant in Education</i>
MARGARET WUERPEL	<i>Assistant in Education</i>

### HISTORICAL NOTE

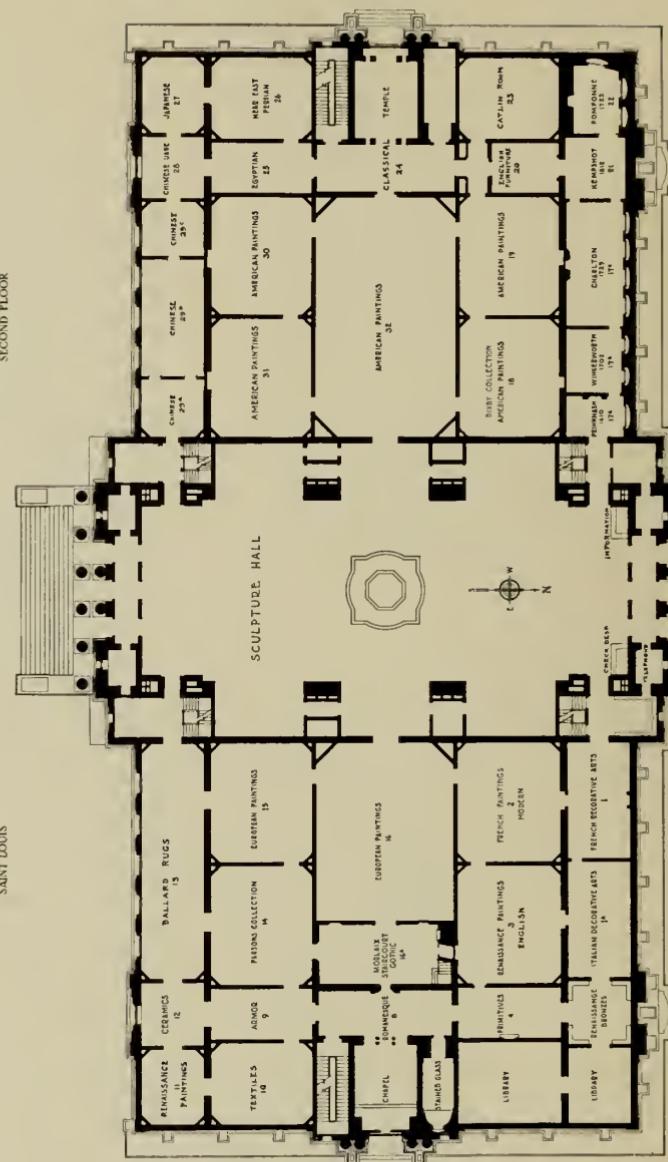
The City Art Museum is the successor of the St. Louis Museum of Fine Arts conducted by Washington University from 1879 to 1909. In the latter year the City of St. Louis organized the present Museum under the provisions of a state law enacted in 1907 authorizing cities of 400,000 or more inhabitants to levy a property tax of one-fifth mill on the dollar for the maintenance of an art museum.

The collections assembled under the auspices of Washington University were lent to the new Museum. A part of this loan is still on display, but the Museum's own collections now occupy the major portion of the exhibition space. The Museum building in Forest Park, designed by Cass Gilbert, was erected for the Louisiana Purchase Exposition of 1904 and presented to the City by the Exposition Company.

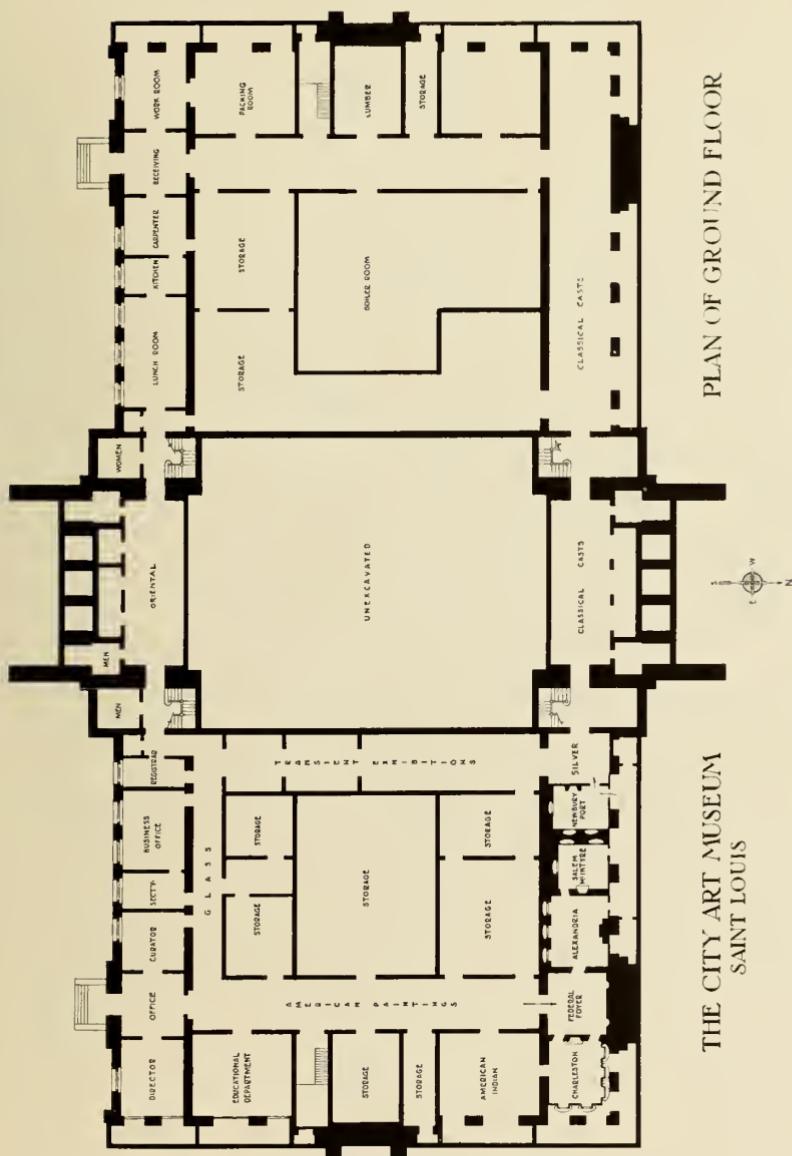
## GENERAL INFORMATION



THE CITY ART MUSEUM  
SAINT LOUIS



## FLOOR PLANS



THE CITY ART MUSEUM  
SAINT LOUIS

PLAN OF GROUND FLOOR

## GENERAL INFORMATION

### ADMISSION

The Museum is open free daily from 10 to 5 o'clock, Christmas Day and New Year's Day excepted.

### EDUCATIONAL DEPARTMENT

The Educational Department conducts a series of gallery talks for adults every Tuesday at 11 a. m. and every Friday at 10 a. m. from October to May. An additional summer series is duly announced.

Story Hours for Children are held Saturday afternoon at 2:30 from October to May, also in the summer according to announcements.

Programs will be mailed on application to the Supervisor of Education.

Classes from schools, clubs and conventions, may have gallery talks upon special topics related to their studies, upon current exhibitions; or they may be conducted through the galleries by a member of the staff who will call attention to objects of particular interest. Teachers are cordially invited to take advantage of this service, for which there is no charge.

Docent service in the galleries of the Museum is also available for individuals or groups without charge.

Appointments for these special services should be made in advance with the Educational Supervisor of the Museum.

### THE RICHARDSON MEMORIAL LIBRARY

The Richardson Memorial Library, containing approximately 6,000 volumes on the fine and applied arts, is open for reference daily except Sundays.

### PUBLICATIONS

Single copies of the Bulletin, the Handbook, catalogues, photogravure reproductions, postal cards, etc., may be purchased at the information desk near the front entrance.

The Bulletin is published quarterly. The subscription price is one dollar a year. Subscribers will be mailed in addition the monthly announcements of the various activities of the Museum.

### COPYING AND PHOTOGRAPHING

Application for permission to copy or to make photographs in the Museum should be addressed to the Director. Permits to copy or photograph will not be issued for use on Sundays or holidays.

### WHEEL CHAIR

A wheel chair is available without charge for those unable to walk. A ramp at the rear of the Museum gives access to the galleries.

### RESTAURANT

The Museum restaurant, located downstairs, serves luncheon from noon to 2 p. m. It is open daily to the public, Sundays and holidays excepted.

### FORM OF BEQUEST

I do hereby give and bequeath to the Administrative Board of Control of the City Art Museum of St. Louis . . . . .



















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Connecticut  
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